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# ***Mobile Beat***

**THE MOBILE ENTERTAINER'S MAGAZINE**

**ISSUE 120 MARCH 2009**

[www.mobilebeat.com](http://www.mobilebeat.com)

## **IT'S PEOPLE...**

**3 KEYS TO NETWORKING  
SUCCESS PLUS: 5 PRACTICAL  
TRADE SHOW TIPS**

**SOCIAL NETWORKING,  
DJ STYLE**

**DON'T BE AFRAID TO ASK!**

**HOW TO WORK WITH  
CELEBRITIES**

**PLUS...**

**KEN MILLEN  
KING OF THE SITCOM DJS**

**JIM ROBINSON  
PROMO ONLY: PAST, PRESENT  
AND FUTURE**

**WORTH...RECONSIDERED**

**ADJA NEWS  
INSIDE**

**SPICE UP YOUR CALENDAR  
WITH VARIETY SHOWS**

**10 TIPS FOR WINNING AT THE  
GAME SHOW GAME**

**ADD MUSICAL FLAVOR  
WITH CAJUN, ZYDECO  
AND MORE**

**ROCK & ROLL REDUX  
COVER TUNES CONSIDERED**

## **REVIEWED**



**Tonium Pacemaker  
American DJ Galaxian Laser**



**Numark DDS80 CD/MP3 Player  
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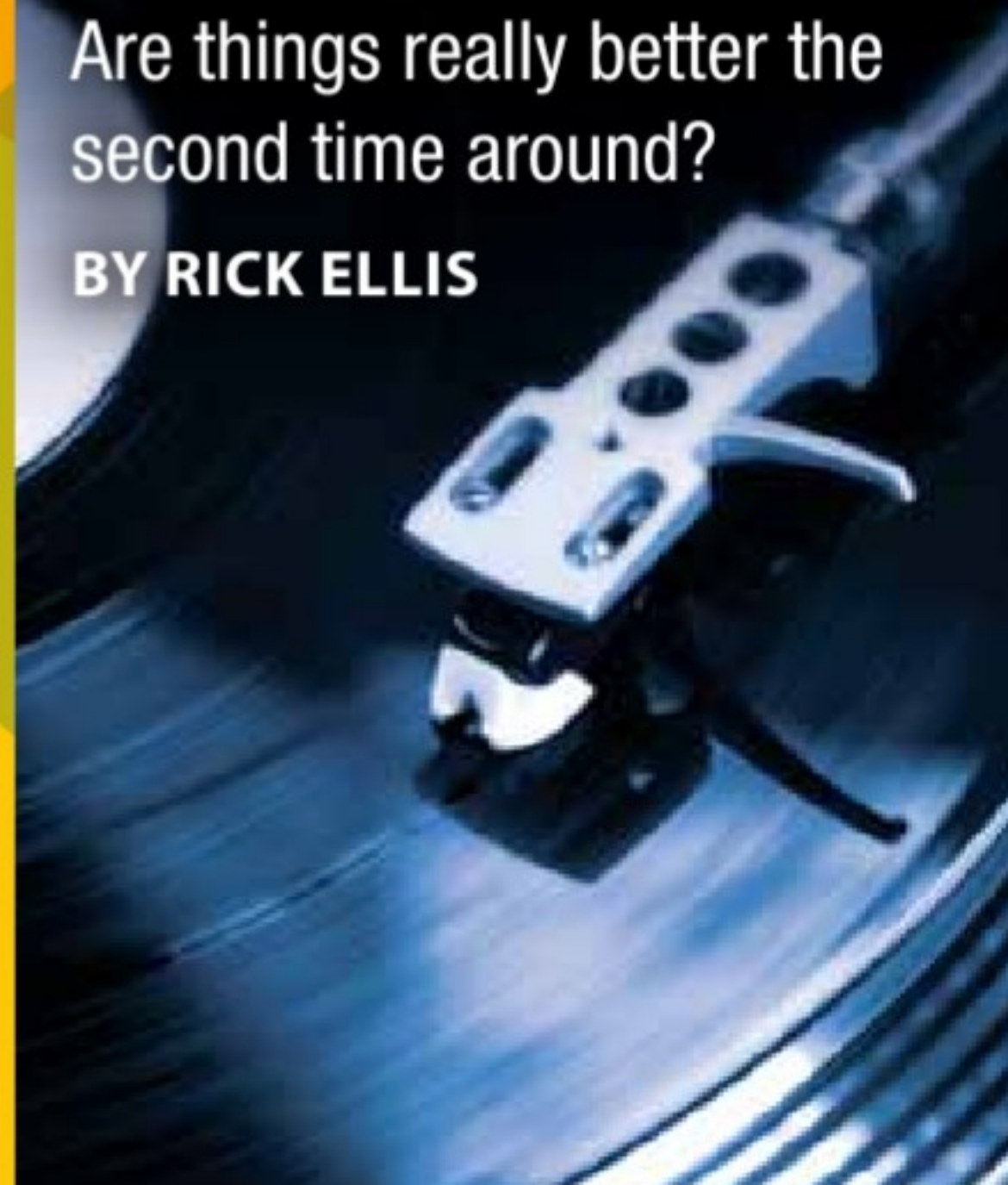


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# Get Ready to Grow

**A**s spring slowly creeps into my neighborhood, I am noticing how much this issue is pointing toward everything that is spring: new growth, increasing light and warmth, direct contact with other people (you non-northerners, just ask a northern friend or relative just how hunkered down you can get during those dark, cold months), and many other wonderful things. If that warm, golden cover didn't immediately pick up your spirits, what's inside surely will...

First, a major focus this time around is the ever-important area of interpersonal relationships of various kinds. The obvious: John Stiernberg talks more about communicating a clear branding statement, specifically when you are involved in a trade show.

The less obvious: A problem many DJs have, no matter how gregarious they may be, is not being able to ask for help from fellow DJs. Maybe it's the competition factor—not wanting to appear "weak" to others in your market. Or maybe it's just pride. Or maybe it's just a guy thing (considering the overwhelming number of males in the profession), like not being able to stop and ask directions no matter how lost you are. Whatever the case, The DJ Coach is here to say..."Get over it!" Paul Kida has some very helpful suggestions for how to get the help you need to become a better performer and business person, when you need it.

The totally new and unknown to many: Jim Weisz takes a look at a new avenue for marketing—that of the social networking sites. Where Andy Ebon recently discussed how you might approach the business networking aspect of sites like Facebook and MySpace, Jim goes right for the commercial gusto, giving you a bunch of great ideas for how to best use the advertising tools that these sites make available.

The cornucopia of great stuff in these pages just overflows...When it comes to music, Jay Maxwell serves up a tasty discussion of genres that provide the spice to the rest of the regular mobile DJ fare, Cajun, Zydeco, even polka! Jay is always trying to help you become a well-rounded performer, so eat up and enjoy! Also in the music realm, a sweet confection for dessert, if you will, is offered by Rick Ellis, as he talks about those interesting repeats of classics, known as "cover tunes." Informative and entertaining.

And that's what we strive to give in every issue of Mobile Beat—a fun but practical selection of information to apply to your DJ life. Now go inside and play!

*Dan Walsh, Editor in Chief*



## BIZ CARD CONCERN

### Paranoid or Prudent?

*In a recent thread in the General Conversation area of the Start.ProDJ.Com forums, senior member Uncle Mike posed this question: "Ever regret giving out your business card? It may seem an odd query at first glance—after all, the alternative to this tried and true method of leaving a reminder of you and your services with a potential client is yet to be replaced. However, there is a dark side..."*

The motivation behind this post is one of security and refers to those times when you quickly hand out a card at a gig...and might have second thoughts later.

I was working my weekly gig last night when this dude says: "Hey...you gotta card?" I instinctively handed him a card, introduced myself and shook his hand. He quickly walks away but not before saying: "I DJ too." He had no interest in speaking with me. Why did he ask for my card?

Moments later his friend starts checking out my gear. "How much have ya got here?" I played dumb. "No, how much is all this stuff worth?" I downplayed the question and said "Not very much...this stuff is all 'old school.'" He says "That stuff you have on the bottom is...but NOT the stuff on top...THAT... is worth some money...(referring to my vertically stacked cases). I hate to be paranoid, but these guys are starting to look shady to me. They 'activated my sonar,' which has never happened after handing out a card!

Back to my question: Have you ever regretted giving out your card, for security reasons? Any negative consequences?

Since my home phone is on my card I'm concerned about someone using a "reverse directory" to locate my street address where my gear is stored. Has anyone had a bad experience with someone doing this? Can anyone get a reverse directory? Is "occasional paranoia" one of the occupational hazards of this job? — *Uncle Mike*

You can eliminate that paranoia by getting yourself an extremely affordable insurance policy...As long as your gear is properly stored, who cares if they come and rip you off...If I got robbed today, I'd actually be pretty stoked! New gear!

LOL... no one wants to get robbed, and when you do, it really makes you feel violated, and helpless. For the relatively low cost of peace of mind, you cannot go wrong with insurance. Look into it! — *Steve L.*

It's a hard thing to do but you might want to consider changing your phone number to a business line. There are many different options. I have a Magic Jack number that I'm considering using. It's a local number and unlisted. You could always get an 800 number as well.

I never use my address on any of my materials, there is no need for it. Email address is all most people use for written correspondence.

But, I wouldn't be too concerned about telling people of your equipment. They're not stupid. They can see exactly what you have. If they want it back enough they'll get it. Tell them the truth, then lie about how it's protected. Or protect well with a home alarm system, vehicle alarm system, and a 9mm.

Lastly, if you truly suspect someone and you are that concerned, then gather as much information as you can about them. Write down their description and anything you can that would help you find them later. As them for a business card, email, etc. If they were attending a private function someone there would know them. If it's at a club setting try and watch what vehicle they leave in or who they associate with. It's not uncommon for these low lifes to stalk their pray. — *DJ Ron A.*

It's a good cause for concern, actually. Our mailing address is a rented mail box, so it is nowhere near our shop and equipment (which is not at either of our houses either). In that respect we are fairly safe. On the other hand, the semi parked outside with our business on it is a good indication of what's inside if they wanted.

Insurance is pretty good peace of mind, but unlike Steve, I really

**CONTINUED ON PAGE 78**





# This Pair Beats a Full House

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## ON THE MOVE

A lot is happening at **Colorado Sound N' Light** (CSNL), well-known among DJs as the creator of practical solutions for sound, lighting and video performance. The company recently completed a move to new facilities in Thornton, Colorado. Their toll-free number remains the same. Go to [www.csnl.com/newoffice.htm](http://www.csnl.com/newoffice.htm) to get a glimpse behind the scenes in the new digs. (See full contact info below.)

Jim Baxter and team at CSNL are always coming up with helpful new gear or configurations of major manufactures' products, saving DJs the time and headaches involved in putting together audio or visual systems. The latest solution is an extremely mobile and flexible lighting controller, the new SmartPak 4-channel wireless control system. This 4-channel wireless system fits inside mini-truss systems (13.5" x 4" x 2"), making it effectively "disappear" and not detract from the aesthetics of your set-up. It's also available with optional aluminum or black epoxy finishes (for an additional charge) to further help you integrate it into your support systems. The SmartPak features eight electrical AC outlets (IEC) and fuse protection, supporting 1,200 watts of AC switching for effects lights. Wireless remote range is up to 250 feet.

### COLORADO SOUND N' LIGHT, INC.

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Also on the move, at least in the virtual world of the Web, is **NLFX Professional**, (formerly known as NorthernLightFX). The Northern Minnesota-based company is a national provider of sound and lighting products for retail and wholesale markets, boasting a selection large enough for Paul Bunyan, a famous past resident of Bemidji, which NLFX Pro calls home. Look for them on the Web at a new address: [www.nlfxpro.com](http://www.nlfxpro.com). Their physical address and phone numbers remain the same.

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**Irradiant Inc.**, the U.S. corporate division of Neo-Neon™, has moved their main Midwest office to a new location at: 3804 Hawthorn Court, Waukegan IL. The new office facility also has an adjoining warehouse to accommodate Irradiant's authorized dealers with a centrally located U.S. stocked warehouse. The new warehouse is currently stocked with many of Irradiant's products including various segment lengths of their Neo-Truss™ square, triangular, and ladder truss. Many styles of corner pieces and trussing accessories are also being housed there.

In the near future, the Waukegan IL Irradiant warehouse will also stock a variety Irradiant's Entertainment and Architectural lighting



## CORRECTION: GETTING IN THE RIGHT GROOVE

We regret a major error that appeared in the Gear Book for 2009 (MB 118, December 2008). We incorrectly placed the **Gemini's** new **Groove DJ software program** under the wrong manufacturer, Gem Sound. For detailed info on this new tool for digital DJs go directly to the Gemini Sound Products website at <http://www.geminidj.com/groove.html>.

Armed with a complete arsenal of performance features, Groove plays MP3, WMA, Ogg Vorbis, WAV files. Fly on instruments with the Automix feature, or use a hardware controller to trigger tracks with Fader start. Instant-start and cue with preview allow precision mixing. A full-featured mixer is contained with Groove, with 3-band EQ and kills. Looping is made easy with a selection of dedicated loop times, and three hot cue points per channel add ample options to every mix. Reverse audio playback is also available to create a truly unique groove. You can manipulate your music with  $\pm 32\%$  pitch control and master tempo - each channel. With scratching, effects, a powerful but user-friendly database, and even session recording capability, Groove is ready to help you fill your dancefloors with ease. Check Gemini's website for more on Groove as well as the company's many lines of DJ gear. [www.geminidj.com](http://www.geminidj.com)

products as well as new audio products from Irradiant's audio division: Peak4orce™.

A new Irradiant product showroom within the facility is under construction that will display many of the newest and most popular of Irradiant's products. For more information, visit their website at [www.irradianthq.com](http://www.irradianthq.com).

### MBLV.09: NEW GEAR CENTRAL

Among the many great exhibitors appearing at the latest installment of the Mobile Beat Las Vegas conference and trade show, many notable new products were to be displayed. Two highlights include offerings from the game show gurus at DigiGames and a new professional performance

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# GETTING INTO GEAR

Winter NAMM 2009 provides a lot to love for gear freaks

By Jake Feldman

**S**unny California is the perfect place to showcase the newest and brightest the industry has to offer to those who will ultimately sell these same products to DJs like you and me. The NAMM show, which is the largest music industry trade show in North America, gives dealers a chance to see in person new products that manufacturers have developed.

This show is a chance for the major players in the business of manufacturing and distributing DJ equipment to introduce new products and increase their presence within the industry. As always, a delegation from *Mobile Beat* was there to capture the action and see some of the great new products and innovations from the mobile DJ gear makers. After prowling the "DJ Arena" and the rest of the Anaheim Convention Center looking for cool gear to tell you about, here are our findings:

**1** First, we made a stop by Denon DJ to see their impressive new DN-S3700 [1] CD/MP3/USB Player/Controller that touts a slanted LED display as well as three hot starts/loops with separate clear buttons. The S3700 truly ups the ante from the S3500, with even more functionality and a new design, and is sure to be a major hit in 2009. The company is also releasing a new mixer called the DN-X1100 which is a 4-channel rackmount mixer that will be available in February.

**2** Next, it was on to one of the largest presences at NAMM in the DJ section—the **American DJ Group of Companies**. The group

had four large booths spread over two sections, including: American DJ, American Audio, Global Truss, and Elation. **American Audio** proudly displayed the new **Radius 1000**, a slot-load CD/MP3 player with MIDI control capabilities. Also new from American Audio was the **Pocket Record**, which is perfect for custom handheld recording on SD card technology. Prominently displayed as well, was the **Media Operator [2]**, which combines SD card technology and USB media control in a single convenient rack space.

**3** Over in the Arena, the **American DJ** crew was showing off their new **Tri-Phase [3]** lights, which now include LED versions of the popular Vertigo and Aggressor fixtures. The LA-based company also unveiled a new LED par can—the **38 LED Pro**, which is a low-profile light designed specifically with the mobile DJ in mind. (See our Juice section for more on American DJ's NAMM display.)

At the entrance of the Arena, quite possibly the most interesting group of booth models I've seen were dancing to tunes controlled by a new device called the **Pacemaker**, which is a hand-held mixing device created by **Tonium**, a Swedish start-up. (See our review on page 16.) It is also designed to integrate directly with the Pioneer MEP-7000 media controller. What was so interesting about the booth models, you ask? The four dancing both workers were wearing brightly colored full-body (heads included) spandex body suits, which drew quite a crowd of onlookers and really served to spark interest in their product. At least one observer, Brian Redd of DJ Tutor, took to dancing along with the snugly-fitted models. (Pacemaker not pictured here; see page 16 for our review.)

**4** Speaking of **Pioneer**, their display room on the second floor is always a must-see stop for cool gear and a limited-edition t-shirt. On display prominently here were the **MEP-7000 [4]** and performances from some of the top DJs in the country. Mixes were being created with the aid of Pioneer's newest product, the **DJS-1000** headphones, which were being showcased.

**5** Back in the Arena, I made the trip to the **Chauvet** booth (or should I say "pavillion?") to see their latest innovations, and I was certainly not disappointed by this



1



2



3



4



year's new line of products. What caught my eye almost immediately was the **Q-Spot 150 LED [5]**, which is the first small-scale (150W) yoke head that I feel is brighter and has more features than a comparable conventional yoke head. I was then introduced to the new **Derby X LED Series**, which includes the Derby X, Double Derby X, and Kinta X. What's unique about these fixtures is their ability to be connected in an array via attachable brackets. At just a few pounds each and at a price point right in any DJ's range, one could have a couple of impressive lighting arrays on their truss or t-bar. These LEDs are quite bright, with white LEDs filtered through colored lenses, thus mixing today's technology with conventional wisdom. Lastly, The bright new **LED Pinspot** is sure to find some innovative uses by creative DJs. (For more coverage of Chauvet's NAMM and MBLV.09 exhibits, turn to Eye Candy on page



**6** Stanton's offerings at this year's show were truly awesome. SCS (short for Stanton Control System—go figure) is their new line of controllers which is comprised of the **SCS.1d [6]**, **SCS.1m**, and the **SCS.3d**. The 1d and the 1m comprise a controller/mixer system that integrates seamlessly with Serato's new Itch software. As for the 3d, aka DaScratch, it is already enjoying praise as one of the next great DJ control surfaces. (Look for a review in an upcoming *MB* issue.)

**7** Across the booth, another member of the Stanton Group, **Cerwin-Vega**, was showing off its new crown jewels. First, although well-known for bass, C-V had never had a powered 21" subwoofer—until now, in the form of the **CV-121 Active Series [7]** sub. And if the anger expressed by the NAMM sound police was any indication, this thing really carries a thump. For high end to match the thundering bass and complete a C-V system, their new **CVA 28** is a mini-array system comprised of three dual-8" 2-way boxes.



**8** At **Numark**, their new **M Series** and **X Series** battle-style mixers were being demoed. The release they were most proud to show me, however, was the **NS7**—a controller for Serato Itch that boasts touch-sensitive control for performance and search, manual looping, a full complement of effects, and seamless MIDI control. A ton of other DJ devices, along with useful tools from Alesis were also on display. Basically, any way you want to DJ, Numark and Co. have you covered.







Down on Level 1, typically the land of unique new gear discoveries, a company called **Livewires** was ready to showcase a product that has already won rave reviews with professional musicians around the world. With the popularity of in-ear monitors for professional mobile DJs rising, the company offers custom molded earpieces with unmatched sound quality for a relatively low price of \$250. Considering this includes being fitted, earpieces with replaceable cables, and the ability to protect your hearing from the constant grind of gigs, these earpieces are a steal.

Also down below, a new company called **Kue-It** was showcasing software that allows the DJ to play clips, samples, and loops through a lightweight program that runs simultaneously in the background along with existing DJ programs. The cues are fired by keys on a keyboard and the program only requires a small slice of memory.

9 Next I stopped by **QSC** and had a nice conversation detailing the technology that goes into their products. It's easy to see the passion this company has for developing and providing great quality gear to mobile DJs. Beyond QSC's workhorse power amps, and their



9

recent mobile hits in the active HPR speaker series, for anyone that does concert PA setup or karaoke, their new **CSM Series** of monitors is a must-see (and hear) at the next Mobile Beat trade show or at your local music store.

German headphone maker **Ultrasone** was debuting new products aimed at



11

mobile DJs—the **DJ1** and the **DJ1 Pro**. These phones come with two cables and an extra set of earpieces. Interestingly, the company also had a setup demoing the phenomenal difference between traditional, unbalanced 1/4" headphone connections and their new balanced XLR connections, which are supported by a new headphone amplifier, for all you true audiophiles out there.

10 A stop at the **B-52 Professional** booth told me that the company has been up to some great things lately. Their new powered **MX Series** speakers, which offer amazing sound quality for surprisingly little money, emphasized B-52's class G amplifier technology, developed to combat the problems of thermal shutdown and heat distortion. They also introduced their new line of molded plastic speakers ( [Series/model] 12" and 15"), on which their R&D team only felt right about putting their name after the development of their class G amplifier.

11 At the **GCI Technologies** booth, over on the **Gemini Sound Products** side, the new **Groove** software was on prominent display, along with its control unit, the **CTRL One**. Gemini also introduced a new sound reinforcement line, **VGA** amplifiers targeted at mobility with weights in 20 to 35-pound range.

On the **iKey** side, the new generation of mini-recorders will certainly come in handy when capturing important events like wedding ceremonies. Also new from the group were powerful **EarDrumz** earbuds, two initial models in the series carrying bargain prices of \$9.99 and \$24.99 respectively.

12 Last but certainly not least, **Electro-Voice** showed me

some of their newer products and expressed their deep commitment to using all of their resources within the **Bosch** group to make their products the best tools for the DJ trade. Particularly enticing were the **Rev-H Series** of microphones and the **Tour-X** loudspeaker systems that are designed to perform precisely, even under the stress of the road.

As you can tell, the delegation from Mobile Beat certainly made its way around the NAMM floor gaining knowledge and perspective on new releases and catching up on the trends of the industry as a whole. NAMM is great way to start off the year, as it looks forward to what will soon be available to augment DJ gear arsenals everywhere. It's a chance for buyers, sellers, and media to come together to celebrate music and the technology and equipment that allows us to enjoy it. Rock on. **MB**

10



13



12





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# Holding the Pulse

The Pacemaker:  
portable mixing in the palm of your hand

By Eddie Short

**I** think it will probably be safe to assume that the majority of readers will, at the very least, have heard of the Pacemaker. It's already been heralded by some as the "must-have" DJ gadget of the year, if not the decade. Advertised as the "world's first pocket-sized DJ-system," the Pacemaker is not only capable of storing a vast amount of digital music on its 120GB hard drive, but it can also play two tracks simultaneously and allows users to mix and manipulate their music using all of the features that can be found on the latest DJ playback hardware. Despite the hype, I have personally been very skeptical of how useful this "big boy's toy" might be for professional mobile DJs. That said, I still jumped at the chance of trying one out.

The Pacemaker was created by Tonium, a Swedish company that was set up for the explicit purpose of developing the device, and to develop an online community intended to "promote music taste-sharing in a socially engaging context." The idea is that mixes created using the Pacemaker

can be saved and then uploaded to pacemaker.net where they are available for the world to hear. In fact you don't even need a Pacemaker, as mixes can be put together and published using the Pacemaker Editor software, which is available as a free download. The laudable goal of the whole operation is to allow music lovers to be more creative and share their tastes with one another. Of course the actual Pacemaker itself is also a fully functioning DJ setup, which is the aspect that is of potential interest to mobile DJs.

When the Pacemaker first arrived for review, I couldn't help being extremely impressed with the minimalist, but obviously painstakingly designed packaging. The matte black box is decorated simply, but effectively, with just the word "Pacemaker" and four colored dots which form the brand's logo. The inside of the box is divided into compartments by a thick foam insert, with the Pacemaker taking pride of place in the center, surrounded by small black cardboard boxes each bearing a label to indicate which of the various accessories is stored inside. The entire package design has obviously been very carefully thought out, with no expense spared, putting it in the same league as the consumer giants, which perhaps points toward what Tonium hopes to achieve.

## TONING UP

The Pacemaker itself also has a distinctive design, although I can't help thinking that it looks a little bit like a futuristic compass! The symmetrical layout centers on a pair of indented circles, one of which contains the color display screen, while the other contains a touch sensitive panel. The two circles are divided by a collection of six buttons and a touch-sensitive strip that acts as a crossfader.

Opening the collection of small cardboard boxes reveals a USB cable, a separate power cable, a stereo mini-to-RCA cable and a carry strap. The package also includes a pictorial quick start guide, while the full manual is available as a free download from the Pacemaker website--although you do have to register an account and supply a valid email address first.

Having unpacked my Pacemaker, I started to follow the quick start guide, eager to load it up with music and start mixing. I was instructed to connect the device to my PC and install the software directly from the unit's hard-drive. Unfortunately, as is often the case when a Windows-based computer is involved, life wasn't that easy. Although it initially recognized the Pacemaker, my computer then produced an error message and wouldn't let me access the hard drive. However the Pacemaker did come to life and displayed a "charging" message. My next step was to download a copy of the Pacemaker Editor software from pacemaker.net, which sorted out the communication problem between my PC and my new gadget.

The Pacemaker Editor software has three uses: it allows you to manage your digital music library (like iTunes or Windows Media Player would); it allows mixes to be created using a sequencer-style interface; and it allows music to be uploaded to a Pacemaker device. Getting music into the Editor is a simple enough process, but before you can play a track (or copy it to your Pacemaker) the software must first analyze it. This is quite a slow process, especially if you already have a large digital music collection. However, once a track has been analyzed, transferring it to your Pacemaker is a simple case of dragging it from one area of the screen to another.



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### PROVIDING ACCESS

Using the Pacemaker itself is fairly straightforward, although it does take a bit of getting used to. The control surface has one set of controls (play/pause, cue and search/skip buttons) that are used for both players, with another two buttons for selecting which player is to be controlled. The touch sensitive panel works as a jog wheel for cueing and pitch bend functions and is also used for navigating the track selection interface.

The Pacemaker is packed with options and advanced features, but to maximize on space and to achieve a striking appearance, the front panel only has six buttons. Tonium's solution for access was to add an extra control to the side of the unit that they have named the "P-switch." Pressing this switch, either up or down, changes the function of each of the other controls to allow access to other features. For example, when the P-switch is pressed down, the crossfader controls the monitor mix, and when it's up the jog wheel can be used to adjust the pitch setting for the current track.

### GETTING IN TOUCH

One of the reasons for my initial doubts about the Pacemaker was that I was very sceptical as to how the designers would be able to integrate a useable cross-fader into a handheld unit. In fact they have done a fantastic job. The Pacemaker's approach to crossfading allows a smooth blend between tracks to be achieved with little more than a flick of the thumb. A line of small indicator lights above the touch sensitive strip shows the current fade position between the two players.

The circular screen manages to cram in plenty of information and arrange it in a useable way. BPM, playback time and even a level meter are displayed for both tracks, while the artist, title and pitch settings are shown for the currently selected track. Tapping the jog wheel pad twice brings up a file navigation screen, which allows the list of tracks stored on the device to be browsed by moving a finger up or down the pad. Once the desired track has been located, it can be loaded to the currently selected player by moving a finger from left to right across the touch panel. To make finding a particular track from a large music library easier, the list can be filtered by any combination of genre, artist, album or BPM. One minor complaint is the lack of any kind of play list facility, although I am sure this will be included in a future software update.

The touch panel also allows control of gain and even a three-band EQ. Sliding your finger from the middle to the top, bottom, left or right selects the gain, bass, mid or treble control respectively. Once a control has been selected the level can then be altered by moving your finger around the outside of the control pad. This may sound complicated on paper, but it is actually fairly easy to get the hang of.

Not content with packing in mixing, cueing and EQ functions, Tonium has even incorporated digital effects. By pressing up the P-switch you can select and apply echo, filter, reverb and roll effects in the same way as the EQ. What's more, the Pacemaker also offers a seamless looping function and even reverse playback.

The Pacemaker device and Editor software support a range of audio formats including MP3 (up to 320 kbps), M4A (AAC-LC), AIFF, FLAC, WAV, Ogg Vorbis and SND. Mac users will be pleased to hear that it is also Mac compatible.

### SETTING THE PACE?

Having spent some time trying out the Pacemaker I have found that it comfortably sits balanced on the fingers of my right hand. This allows my right thumb to reach the touch sensitive jog wheel and cross-fader, while leaving my left hand free to operate the other buttons. This soon becomes a remarkably natural way of holding the device and of mixing together music. I found that the basic selection and playback of tracks is fairly easy to get the hang of, although it does take some time to remember which combination of buttons are needed for the more advanced features.

There is no doubt that the Pacemaker will be useful for international superstar DJs to plan out their next set while jetting out to Ibiza, and it will definitely be found at the top of the wish lists of dance music and gadget-loving overgrown kids everywhere. But is it any good for mobile DJing? Believe it or not, although initially very sceptical, my answer is yes. This palm-sized device allows you to search for tracks, cue them up and blend them together. It takes some getting used to, but in fact it works very well. I think the problem is that we have become stuck in our ways with regard to how DJ equipment "should" look and feel. There is no reason that we shouldn't be ditching our twin CD players and laptops in favour of this new technology.

Perhaps the Pacemaker will encourage more of us to stop building barriers of gear between ourselves and our dance-floors, perhaps encouraging us to interact more with our audiences. In fact, by adding a wireless transmitter to a Pacemaker setup, a forward-thinking DJ could have complete control of the music at a function from anywhere on stage, or even from the dance-floor--in fact from anywhere in the venue! Of course for those who aren't yet that brave, the Pacemaker also offers a perfect backup solution: two players, a mixer and a complete music collection all contained in one tiny unit. On top of all that, the device can also be used as a personal music player, with a separate mode that disables the DJing features but increases battery life.

A lot of time and money has obviously been invested into developing the functionality and usability of the Pacemaker. I was pleasantly surprised to find out how useful the device could prove to be for professional mobile DJs. I would strongly encourage readers not to dismiss it as an expensive toy, but to consider the Pacemaker as a potential DJing tool that offers a new way of storing, finding and playing music. **MB**

[www.pacemaker.net](http://www.pacemaker.net)



### DJ INTELLIGENCE LAUNCHES AVAILABILITY CHECKER REFERRAL NETWORK

**DJ Intelligence** has launched a new feature to help you get more leads and bookings and keep clients within your network of friends and colleagues. The **Availability Checker Referral Network** lets you create your own lead generation network by automatically referring other companies who are available for an event date when you are not.

Simply let the DJ Intelligence system know the account names of those companies you wish to refer. Then, when a prospective client checks your availability, if you are not available the system will automatically check the availability of the other companies you selected, and present the prospective client with a list of available companies, including full contact information. If the prospective client follows the provided links to request information from one of your friends or colleagues, your company name will appear as the "source" of the lead so you can get credit for the referral. This feature helps you keep your valuable leads within your own circle, and helps each member book more business. DJ Intelligence users can log in to their control panel and visit the Advanced Settings page to set up the Availability Checker Referral Network.

### MAINTAIN YOUR DRIVE

**Newer Technology, Inc. (NewerTech®)** has debuted the new **NewerTech Voyager Q Hard Drive Docking Solution**. The new Voyager Q turns any 2.5" or 3.5" Serial ATA (SATA) I/II up to 2.0TB hard drive into a fully bootable and hot-swappable external drive and features four interfaces: FireWire 800, FireWire 400, USB 2.0, and eSATA for maximum data transfer performance and connection flexibility.

Voyager Q gives renewed life to older, swapped out drives. With a weighted base and safe drive eject lever, inserting, using, and removing SATA I/II hard drives is a safe and effortless procedure. The unit is a plug & play solution that



works with both Macs and PCs. Simply insert a 2.5" or 3.5" SATA I/II hard drive (up to 2.0TB) into the docking base and select the fastest interface supported by the connected computer.

The unit is as compact as possible, measuring 3.94" x 5.93" x 3.17" (W x D x H), and it only adds 1.32 lbs. to the weight of your drive). The Voyager Q also boasts "whisper-quiet" operation, thanks to there being no cooling fan needed. All interface connection cables are included, and an auto-switching power supply ensures worldwide compatibility. The docking station includes a one-year warranty. For more information, visit [www.newertech.com/products/voyagerq.php](http://www.newertech.com/products/voyagerq.php). **MB**



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play something we can dance to

# VARIETY PACK TOP 20 UNCOMMON TUNES FOR SPRING '09!

For most, Zydeco, Cajun, Mardi Gras, Bluegrass and Polka provide the special spice to add to the usual meat and potato tunes

By Jay Maxwell

Many people find it odd that I enjoy working so much. For nearly twenty years I have maintained two full-time careers. Sure the extra income is nice (especially in today's economy), but the primary reason that I wear two professional hats, one as a mobile disc jockey and the other as a professor of business at Charleston Southern University, is that I enjoy variety in my life. Doing the same thing over and over becomes, by definition, monotonous.

## ZYDECO, CAJUN, MARDI GRAS

	TUNE	ARTIST
1	MY TOOT TOOT	ROCKIN' SIDNEY
2	MARDI GRAS MAMBO	METERS
3	GO TO THE MARDI GRAS	PROFESSOR LONGHAIR
4	SECOND LINE	STOP, INC.
5	ROCKIN PNEUMONIA	JOHNNY RIVERS
6	I KO I KO	BELLE STARS
7	ZYDECO	QUEEN IDA
8	I'M WALKIN'	FATS DOMINO
9	DIGGY DIGGY LO	DOUG KERSHAW
10	ZYDECO SONT PAS SALE	CLIFTON CHENIER
11	LOUISIANA MAN	DOUG KERSHAW
12	ZYDECO GRIS-GRIS	BEAUSOLEIL
13	CAJUN GROOVE	BEAUSOLEIL
14	MARDI GRAS!	QUEEN IDA
15	HEY POCKY A-WAY	METERS
16	ZYDECO BOOGALOO	BUCKWHEAT ZYDECO
17	YA YA	BUCKWHEAT ZYDECO
18	MARDI GRAS ZYDECO	NATHAN & ZYDECO CHA CHAS
19	HOT TAMALE BABY	BUCKWHEAT ZYDECO
20	RIGHT PLACE, WRONG TIME	DR. JOHN

## BLUEGRASS

	TUNE	ARTIST
1	ROCKY TOP	OSBOURNE BROTHERS
2	ORANGE BLOSSOM SPECIAL	EARL SCRUGGS
3	I'M A MAN OF CONSTANT SORROW	SOGGY BOTTOM BOYS
4	FOGGY MOUNTAIN BREAKDOWN	FLATT & SCRUGGS
5	NEW MULE SKINNER BLUES	BILL MONROE
6	UNCLE PEN	RICKY SKAGGS
7	BLUE MOON OF KENTUCKY	BILL MONROE
8	DUELING BANJOS	WEISSBERG & MANDEL
9	BALLAD OF JED CLAMPETT	FLATT & SCRUGGS
10	COUNTRY BOY	RICKY SKAGGS
11	ROLL IN MY SWEET BABY'S ARMS	FLATT & SCRUGGS
12	SUNNY SIDE OF THE MOUNTAIN	JIMMY MARTIN
13	FOX ON THE RUN	COUNTRY GENTLEMEN
14	MOUNTAIN DEW	GRANDPA JONES
15	WABASH CANNONBALL	BOXCAR WILLIE
16	CALLIN' BATON ROUGE	NEW GRASS REVIVAL
17	WILDWOOD FLOWER	RICKY SKAGGS
18	SITTING ON TOP OF THE WORLD	LONESOME RIVER BAND
19	HIGH ON A MOUNTAIN TOP	LORETTA LYNN
20	THE FOX	NICKEL CREEK



# POLKAS

	TUNE	ARTIST
1	BEER BARREL POLKA	LAWRENCE WELK
2	PENNSYLVANIA POLKA	FRANKIE YANKOVIC
3	CLARINET POLKA	JIMMY DORSEY
4	TOO FAT POLKA	FRANKIE YANKOVIC
5	HOP-SCOTCH POLKA	POLKA DOTS
6	HELENA POLKA	LAWRENCE WELK
7	HOOP-DEE-DOO	FRANKIE YANKOVIC
8	BLUE SKIRT WALTZ	FRANKIE YANKOVIC
9	WHO STOLE THE KISHKA	POLKATHARSIS
10	JUST BECAUSE	FRANKIE YANKOVIC
11	JUST ANOTHER POLKA	FRANKIE YANKOVIC
12	LICHTENSTEINER	KALENDER BAND
13	CHICKEN DANCE	EMERALDS
14	APPLES, PEACHES, PUMPKIN PIE	MYRON FLOREN
15	JULIDA	LAWRENCE WELK
16	WEIN BLEIB WEIN	KALENDER BAND
17	IN HEAVEN THERE IS NO BEER	FRANKIE YANKOVIC
18	HAPPY WANDERER	MYRON FLOREN
19	TIC-TOCK POLKA	BOBBY VINTON
20	CHAMPAGNE POLKA	LAWRENCE WELK

It takes great restraint not to...tell them my specialty is polka music and ask them what their favorite polka tune is.

Growing up on a farm in South Georgia, there were two jobs that would drive me nearly insane because they were so repetitious. Each summer my family would raise enough vegetables to store up for the next year and we would have to shell, by hand, peas and butter beans. We would sit under the shade of the pecan trees and for hours do the exact same hand motions to release the small juicy pea from its hull. A combination of the heat (literally 98 degrees in the shade), the gnats, and the unending pile of peas and beans was incentive enough for me to get a good paying job when I grew up! The other job that was true torture for me was picking up pecans to sell. There was no variety to this job. You simply crawled on your knees and put the pecans in your bucket. Even this past year when my family went back to my farm to have Thanksgiving dinner with my mom, we all had to go pick up pecans after the meal. Picking up these small nuts...still drives me nuts.

Though there were many aspects of farm life that were quite enjoyable, the boring experiences of shelling peas and beans and picking up pecans helped me appreciate my career as a mobile disc jockey. Sure there are certain songs that we seem to play at nearly every event, but it's the endless possibilities of other songs that provide

us with enough variety to make us excited about being a DJ. Over the years, the second most frequent question that people ask me is, "what kind of music do you have?" Often this question is asked even while I'm setting up or while I'm playing background music during the meal. It takes great restraint not to begin listing every genre of music in my catalog or to tell them my specialty is polka music and ask them what their favorite polka tune is. Instead, my reply is usually a question to them: "What type of music would you like me to play?" It is with great pride that I convince them that my library is full of the standard party tunes as well as everything else under the sun. It is with greater pride when someone asks me for a song they think I don't have and I surprise them by playing their requested song.

## CURE FOR REPETITIVE MOTION MUSIC DISORDER?

The inspiration for this article's theme came from a recent guest—actually the groom's father—who came up and asked me to play "Foggy Mountain Breakdown" by Lester Flatt and Earl Scruggs. My first thought was that he was joking, but after one look in his eyes, I could tell that he truly wanted some bluegrass music to dance to. Nowhere in my notes did the bride or groom in-

dicating that anyone would be asking for bluegrass or I would have brought a few more discs with me. Luckily, I had this tune with me and made the night even more memorable as he danced to his request. There have been other times when someone has come up to ask for "some polkas" and I'm always prepared with a bit of variety for them. On other occasions, people will ask if we carry any music for those wanting a spice of Cajun (Zydeco or Mardi Gras-flavored music). Though there are many more "fringe" genres people will often request, let's focus briefly on these three. They have at least one thing in common, almost all the songs in each are fast.

The Louisiana-born genres of Zydeco and Cajun trace their roots back to the late 1800s, with influence from the French-speaking Creoles. In listening to this music, you'll hear plenty of squeezes from an accordion and be amazed at the talent of someone who knows how to play the washboard. Of course when people think "Mardi Gras" they think one big party...and the music in this list screams "party".

If you hear music with a mandolin, banjo, fiddle and upright bass, you are probably listening to a close cousin to country music, bluegrass. It was born just after World War II with artists like Bill Monroe, Flatt and Scruggs, and Ralph Stanley laying the founding tracks that all others would later follow. The music certainly has an old-fashioned flavor to it, but has maintained a fresh audience through the years by being the soundtrack for such huge movies as *Deliverance* (remember "Dueling Banjos?"), *O Brother, Where Art Thou?* and the more recent *Cold Mountain*. A few modern artists have also made their mark on bluegrass, including New Grass Revival, Alison Kraus, Ricky Skaggs, and most recently, Nickel Creek.

The oldest of these three styles of music would be the polka, dating back to the middle of the nineteenth century and first played in Eastern Europe. There never was a Saturday night when I was growing up on the farm that the entire family didn't sit and watch The Lawrence Welk Show on television. Two things are forever etched in my mind about that show: the champagne bubbles and all the polkas. Of course, on any genuine carousel ride you'll hear a polka; and no Oktoberfest would be complete without a couple from Frankie Yankovic, king of the polka masters. If you have more questions about polkas, I recommend that you contact any mobile DJ in Wisconsin—since the polka is their state song.

If you are a DJ living in an area of the country where one of these three styles of music is commonly played (Pennsylvania for polkas, Kentucky for bluegrass or Louisiana for Cajun for example), I hope you recognize the songs on this list as some of the core songs that you often play; no doubt, you could easily list several additional songs. Regardless of where you live, if you don't have these songs in your library, consider adding them to your repertoire so you'll be ready when someone with a unique musical wish asks you the most frequently asked question, "Can you play something we can dance to?" **MB**



# Variety Shows

By Mike Ficher

**T**he walls of my entertainment room burst with a montage of photos, amongst the black-and-white visages performers such as Elvis Presley, the Beatles, Madonna, Hal Blaine, Little Richard, the Beach Boys, Bill Haley and the Saddlemen, Chubby Checker and Gary "U.S." Bonds.

In addition to those musicians, reside such artistic luminaries as Gene Kelly, Frank Sinatra and Rita Moreno. While I have incredible admiration for performers who've excelled in one field, my deepest respect and respect are reserved for entertainers who can succeed or perform admirably across a broad range of performing arts disciplines.

People like Sinatra—considered by many the greatest singer of all-time who also happened to win an Oscar for best supporting actor for his performance as Private Angelo Maggio in 'From Here to Eternity'—Moreno—who is the only entertainer to win an Oscar, a Tony, a Grammy and an Emmy in her esteemed and varied career—and Harry Shearer—who not provides several voices on the seminal, long-running Simpsons' television series, but hosts a popular hybrid news-commentary show on public radio, authored books and will be forever linked to 'This is Spinal Tap' culminating a prolific career as an actor—prompt fascination and exploration. Yes, variety can be the spice of life.

## FROM THE DAYS OF VAUDEVILLE

In the evolving world of events, mobile entertainers are often called upon to provide a multitude of offerings at gigs that are increasing becoming multi-media and multi-talent showcases. Clients want and expect more for their economically-depressed investment. Thus, the variety show, ala the Hollywood Palace and Ed Sullivan, is alive and well in the modern world of the mobile entertainer.

## RIGHT HERE ON OUR REALLY BIG SHOW

What skills does a mobile entertainer need to comfortably execute a variety show?

## EMCEE

While many outside the entertainment field may

perceive the role of an emcee as a fairly easy task, the reality is a great emcee is critical to the success of any event featuring multiple acts, speakers, or dialog.

Certainly, the criticism attendant to anyone who hosts the Academy Awards is significant evidence that an emcee's responsibility bears tremendous import.

An effective emcee demonstrates excellent interaction with the crowd; is informed and well-prepared, gaining knowledge in advance of the audience's background to support timely and informative interjections; prepares scripts, if necessary; dresses appropriately; establishes eye contact; transitions from awkward moments effortlessly; shows respect to all acts; learns proper pronunciations; displays awareness of supporting physical gestures; and understands that the emcee is not the star of the show.

## DANCE CONTEST

Always a popular feature at an event, a dance contest is a skillful way to engage a crowd, particularly if a specific theme is featured that may guide the selection of the preferred dances for the contest.

With many years of incorporating dance instruction into events, one recommendation: please, please, please employ the audience or a panel of judges to decide the contest. Not only will you engage more guests in the activity—hopefully, they will pay attention to render a valid judgment—you'll remove any questions of bias on your part.

In addition, if you demonstrate any period or theme dances, contracting the services of dance partner with exceptional people skills is a valuable asset. A partner can not only help with any dance instruction or demonstrations, he or she can assist with contest judging.

## R-E-S-P-E-C-T

The success of any multi-act event rests, in large part, on the cooperative relationship that

is established between the various entertainers. While the mobile entertainer is undoubtedly a critical element, often serving as emcee and, sometimes, as part of the bill, the stronger the overall quality of the performers and the relationship vibe emanating from the stage, the likelihood the audience's enjoyment will be greater.

Learn and execute how each act would like to be introduced; ensure accurate pronunciations; understand a time limitation, if applicable, and develop a discreet way to support that goal; and smile and have fun! Tension is your adversary and a smile and calm, positive demeanor is your ally.

## EMBRACE THE PEACOCK

Perhaps, you, as the mobile entertainer, wish to offer more to your clients. Organizing a variety show of local talent might be an effective marketing tool, particularly, in an era of closed wallets

and heightened expectations. Network with dancers, magicians, hypnotists, musicians, improv groups, singing telegram performers and other entertainers who might provide a value to your clients.

Whether you choose to contract and pay the performers yourself or aggregate the performance agreements for the client is strictly your call. Keep in mind that you assume general and possibly specific responsibility for their performance whether you sign or the client signs the contract.

## VIVIA BREVIS, ARS LUNGA

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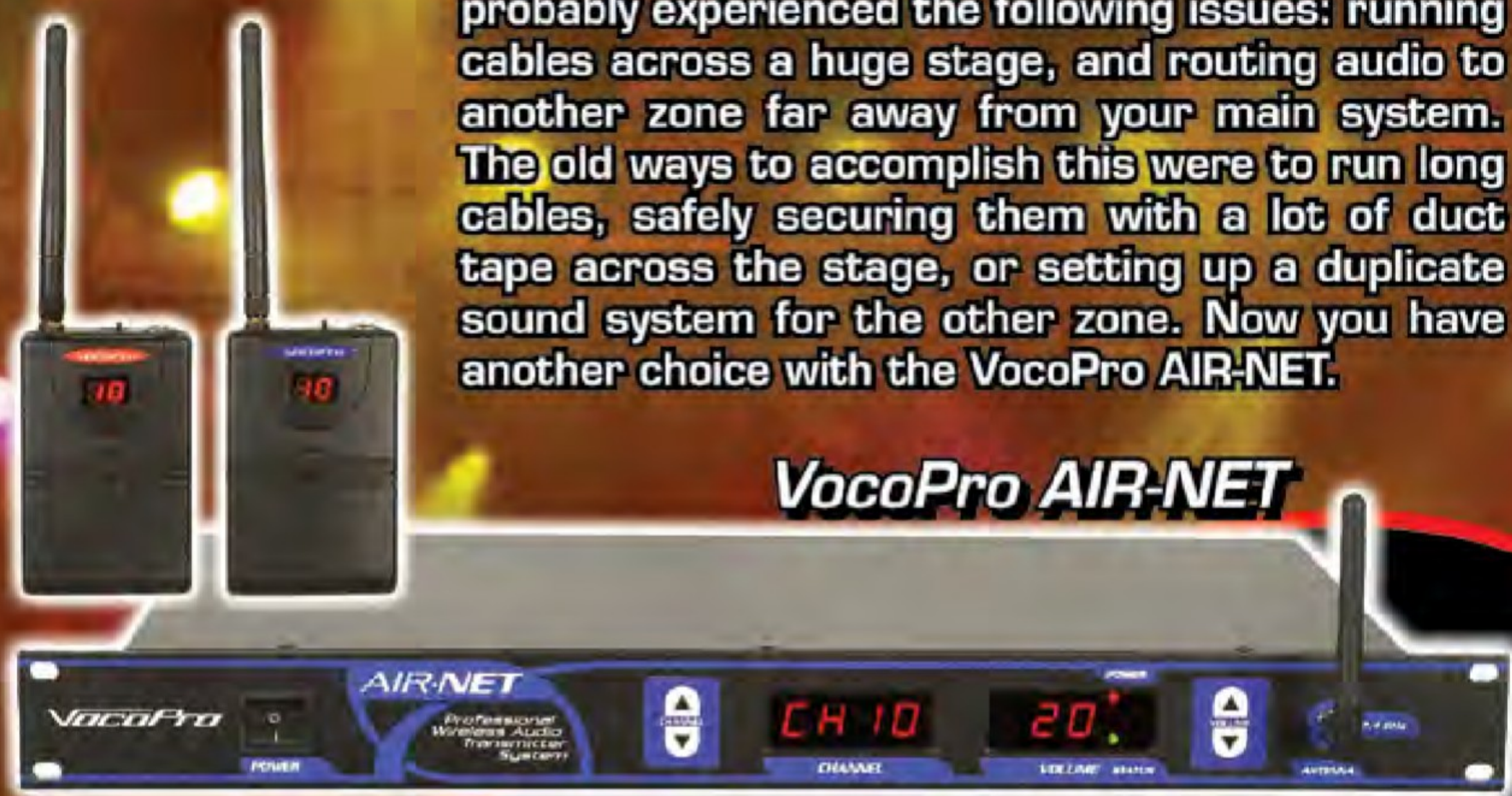


In addition to owning and operating Dance Express, a mobile entertainment company, Mike Ficher is a member of Triage improv group and the Around the Bend Players sketch comedy troupe in Bend, Oregon. He has presented seminars on performance at a number of MB conferences.



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# Working with Celebrities

NO TIME FOR SHOCK AND AWE

By Stu Chisholm

**L**ong before I was a DJ, I was a nerdy high school student. And by “nerdy,” I mean things like taking part in the most infamous of nerdfests: a *Star Trek* convention. Keep in mind, though, that this was in a day and age when such a thing was a novelty. After all, a TV show had never HAD conventions dedicated to it before “trekkies” came along!

So there I was, just one more face among hundreds--after a long day of gawking at fan art and expensive items in the dealer's room, watching costume contests, and enjoying the appearance of some of the show's stars--in the hallway of a hotel where I was sharing a room with some other teenage fans. I'd gotten thirsty and decided to head on down to the hotel bar. My eyes had the beginnings of that sleepy haze that creeps up on you when you're tired...but that all cleared up immediately when the elevator doors opened

and, standing right in front of me, was none other than William Shatner, better known to *Star Trek* fans as Captain Kirk.

Shock being what it is, I silently walked in and noted that the “lobby” button was lit. As casually as I could muster, I finally said, “Are you headed down to the bar?” “Yes,” said the familiar voice, “You too?” I nodded. I knew he was scheduled to speak the next day and he had a reputation of being aloof, so I resisted the urge to blurt out questions or ask for an autograph. Instead I

said, “I don't drink, but it's a nice, quiet place to unwind.” “Just what I need,” he replied.

This touched off a conversation that lasted about 20 minutes and, after buying me a second Coke, concluded with the star heading back up to his room saying, “It's really nice to meet someone who doesn't get all star-struck and start grilling me. See you at the show.”

At that moment, because of my own fatigue and shock, I'd accidentally made a discovery that would serve me well over the course of my DJ



career, which would begin some five years later: Celebrities are people and just want to be treated like everyone else.

#### STAR POWER

I got even more insight into how celebrities feel a bit later on when I built a very convincing Darth Vader costume for a big Halloween party. (Did I mention I was a nerdy kid?) It was so convincing, in fact, that I began to get hired to do appearances at various parties, grand openings and private functions. One of those functions was at a local theater, for a troop of boy scouts who were being treated to the premier of the latest *Star Wars* installment. No one paid much attention to me as I wheeled in my trunk containing the costume and headed into a dressing room.

Once dressed, with all of the lights powered-up, I was led by one of the organizers into the theater and greeted at first by gasps, and then cheers as I walked up the aisle with a wireless mic doing my best James Earl Jones impression. I made a little speech about the movie and, after a few questions and answers, there was a lot of posing with the kids for pictures, autographs and handshakes. As the lights went down for the movie, I made a discreet exit. Or so I thought! Some of the kids weren't content to just take a picture and were apparently more interested in me than the beginning of the film. I had a small mob following me! Nobody saw this coming, so none of the theater staff or my "guide" were around. The kids were all tugging my cape, trying to shake my hands at once, playing with the little

switches on the costume and talking in a confusing cacophony. I nearly tripped and I thought I was about to be trampled. Lucky for me, the commotion brought the staff and scoutmasters to my rescue. It had only been a few moments, but at the time, seemed much longer! After making my way back to the dressing room and changing out of the hot, heavy suit, I walked back out to the lobby and noticed that a few of the kids were stationed there, determined to get one more glimpse of "Lord Vader." None of them noticed the bearded guy with the ball cap walking out pulling the wheeled airline trunk behind him.

It was a sobering experience. It's one thing being able to take off your "celebrity," as I did with the costume, but I had to wonder what it would be like if my face, itself, was famous! Suddenly the paranoid Michael Jackson and his disguises seemed much less silly.

#### YOU THINK YOU KNOW SOMEONE...

Being a professional DJ can also lead to a bit of celebrity in its own right. The radio DJs are obvious, but as a club and mobile DJ serving the same locale for nearly three decades, my business logo has been a fixture in my area and I'm often recognized when I'm at the mall or in the supermarket. In small doses--running into a couple that you did a wedding for, or a student or two from a school dance--a bit of recognition can be a nice boost to the ego. Or it can be a nightmare, like the time I was followed home from my nightclub job by a patron with problems. (Yes, that did happen!) In the end, I tend to feel a lot like Mr. Shatner did

at that long ago convention; just treat me like anyone else.

One of the drawbacks of celebrity is that everyone thinks that they know you. TV and radio personalities are a part of our lives. Yet if we happen to meet that celebrity, we sometimes forget that it's a one-way relationship: you might know them, but they don't know you. In a very real sense, you're starting from square one. To add to the awkwardness, we need to keep in mind the kind of world we live in. Celebrity can draw the kooks out of the woodwork. The first anti-stalking law was enacted in the wake of the murder of actress Rebecca Schaeffer at the front door of her home in Los Angeles. So many such incidents have happened in the years since that a fan's sincere adoration and enthusiasm can easily be mistaken for something more sinister, automatically putting them at a deficit during that first meeting. A cool head, casual demeanor and sense of ease will go a long way toward putting any celebrity you might work with at ease and allow them to get to know and be comfortable around you. You might even wind up with a new friend!

Over the years, my DJ career has lead me to work with a rather impressive list of celebrities, ranging from performers like Martha Reeves, Wolfman Jack, Ritchie Hawtin, Ronny & The Daytonas and Ozzy Osbourne, to local and national politicians, members of the Detroit Red Wings and even Miss Michigan. Those long-ago lessons in relating to the stars served me well every time. Until next time, safe spinnin'! **MB**

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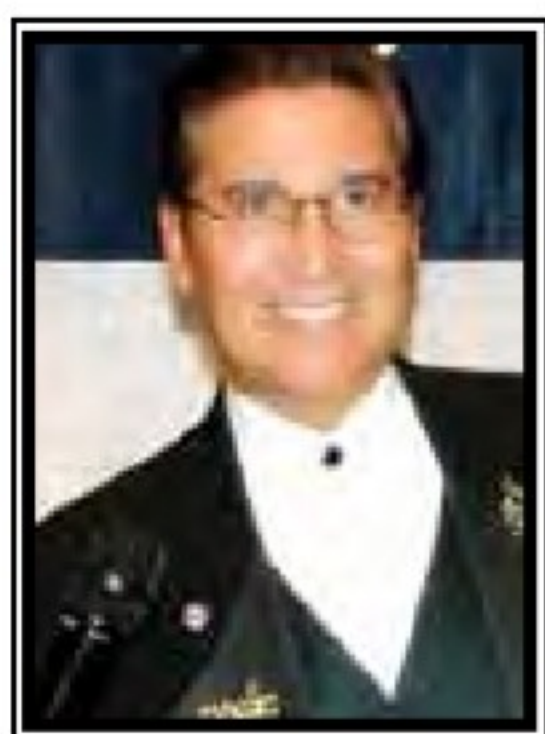
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# Don't Be Afraid to Ask!

The simple first step toward getting help and utilizing helpful resources

By Paul Kida, The DJ Coach

**A**aaaah, remember the good old days? The days when DJs were true mavericks, working alone, keeping to themselves? The days without DJ organizations and support like the ADJA or NAME? The days when DJs did everything on their own, no sharing ideas, no consultation and, worst of all, nowhere to turn when problems arose? I don't know about you, but I don't miss the "good old days" at all!

It is truly amazing how far we have moved forward in our industry. Today there are more avenues of expertise that we all can take advantage of. Look at the abundance of professional assistance that is available to all mobile entertainers today: job performance, technical assistance, business programs, coaching, marketing, lighting, and transportation, not to mention the many conventions that are set up just for us. The list goes on and on.

## HITTING A WALL

However, from time to time we all get stuck somewhere along the line on some problem; we come upon a situation and can only just stare at the wall. In such a time, when we need some

assistance, somehow we are unable to do one simple thing: Just ask!

Whether it is due to ego, fear, embarrassment, or some other reason, we hold back from doing the simplest thing, asking for help. The fact is that we are all imperfect beings, and from time to time we all need a little push in the right direction, regardless of who we are or how many years we have been in the business.

You might want to look at it this way. If you have been healthy your whole life, then all of a sudden become sick and are not getting any better, what do you usually do? Most of us take the logical step to go see a doctor, so that we can get the needed help of a professional. Why should our disc jockey careers be any different? If we are encountering problems in any area of our business, or we simply need a nudge in the right direction, the logical solution is to ask for help.

## GIVE ME A BOOST

In today's environment, we should never be hesitant to seek out advice. As I mentioned before, we are most fortunate today to have an abundance of resources, as well as people who are able and willing to share and assist their peers. It's time to put the ego aside and just say "Can you help me in this particular area (or do you know someone who can)?" There is no need to be fearful or embarrassed about what others may think. We are all in the same boat. Most of us have gone through tough times and have needed help along the way. The majority of us are more than willing to give a helping hand to our DJ sisters and brothers.

Perhaps you are one who is looking for help and just don't know where to turn. A good place to start is a DJ organization that holds monthly meetings in your area. The ADJA has local chapters nationwide that are a great benefit to their members. These chapters often have "round table" discussions to cover current topics and problems specific to each area, and are of great help, especially to DJs just starting out, but also to those of us who have been in the biz for many years. (It's never too late to learn from others!)

There are also many DJs who get together outside of the monthly meetings to help and strengthen each other in their businesses. By helping each other, asking for new ideas and input, we can only grow and improve as entertainers. Another great added benefit is the friendships that develop.

There are also helpful online resources, such as ProDJ.Com ([www.prodj.com](http://www.prodj.com) / <http://start.prodj.com>), Disc Jockey America ([www.discjockeyamerica.com](http://www.discjockeyamerica.com)), DJ Idea Sharing ([www.djjs.com](http://www.djjs.com)) [CHECK URLs] and other sites. When used properly, these online groups can help in a great variety of matters. Search out sites that are upbuilding, encouraging and offer solutions and you will find the great benefits they have to offer.

Another great way to find encouragement and assistance is simply to talk to other DJs. The days of viewing each other as competitive "enemies" are pretty much gone (at least they should be!). It's much easier to ask a friend for help than a stranger, so develop friendships and relationships that will enrich your life and DJ career.

Don't limit yourself to local talent. Make it a goal to attend a Mobile Beat Convention or any of the many other special events that take place each year nationwide. You will not find a better place to meet great DJs, and more importantly, establish friendships and contacts that will last a lifetime. Remember, the more we work together, the stronger we all will be, both locally and nationwide.

If you are encountering any difficulties in any area and you need some help or advice, remember: Don't be afraid to ask! The people, websites and resources are out there. Make use of them to the full. Use them wisely and make 2009 your best year yet.

Please send any comments on this article, suggestions for future articles or questions to [djcoach@mobilebeat.com](mailto:djcoach@mobilebeat.com). Just a quick note: It was great meeting a lot of new friends, as well as seeing old friends again at the Mobile Beat Las Vegas 2009 Convention. See you again next year, and feel free to contact me anytime! **MB**

*Paul Kida, The DJ Coach, is a founding member of the Colorado Disc Jockey Association. He owns JAMMCATTS DJ Entertainment ([www.jammcattdj.com](http://www.jammcattdj.com)), and is a regular speaker at the Mobile Beat DJ Show.*



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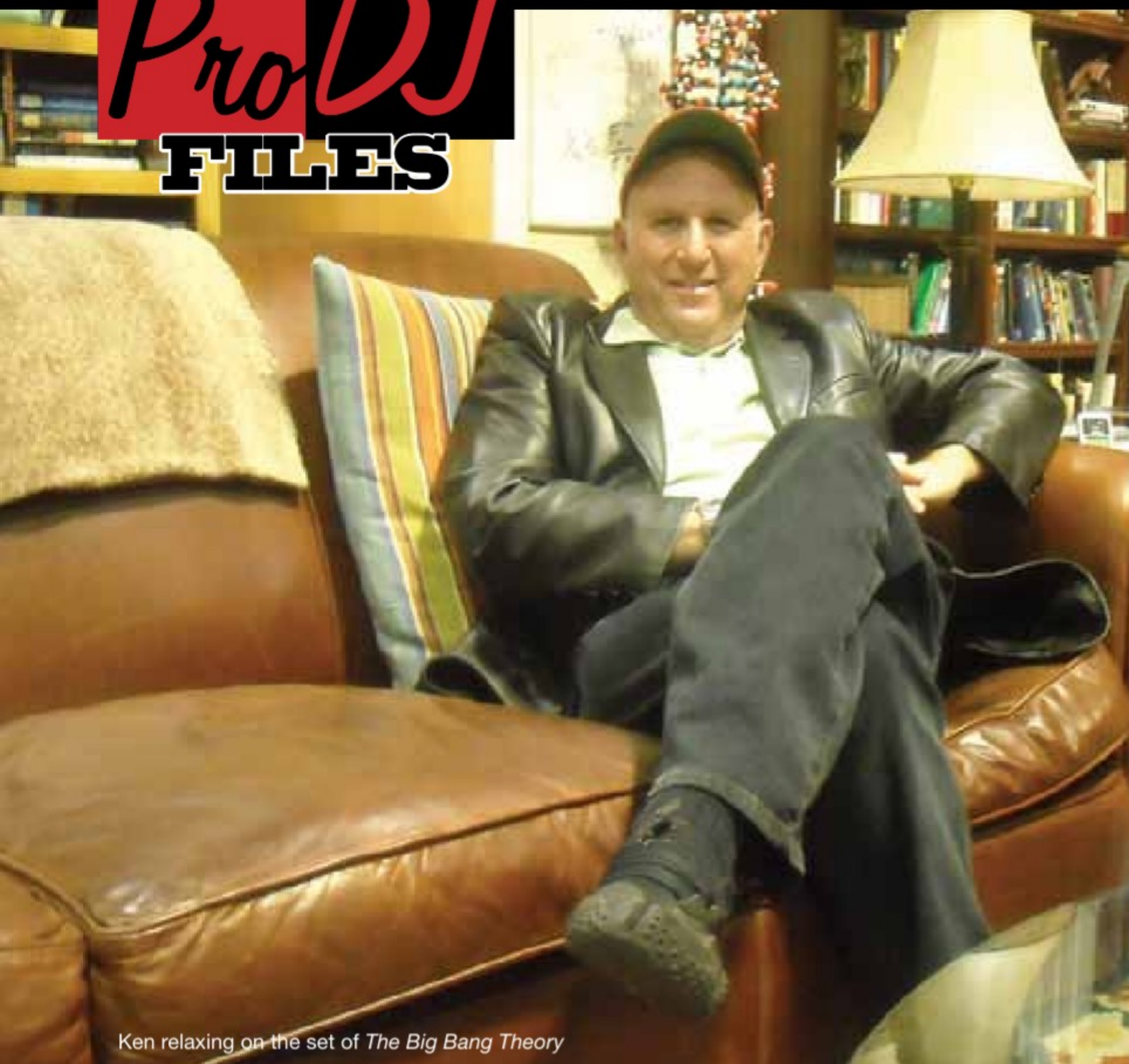


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Ken relaxing on the set of *The Big Bang Theory*

## Ken Millen: TV DJ

There's a lot more entertainment going on at a sitcom taping than viewers at home realize—just ask Ken Millen

**E**ver wonder how the studio audiences you hear laughing at your favorite sitcom stars in action manage to stay so lively and engaged? There's the prompter, yes ("Applause!"); and often stand-up comedy; but between scenes there's another key element: a DJ! One of these is Ken Millen, who, along with his regular mobile gigs, performs for crowds at tapings of two hit CBS comedies, *The Big Bang Theory* and *Two and a Half Men*. Mobile Beat's National Sales Manager, Andy "Cubbie" Powell, managed to pin down Mr. Millen for a few minutes to find about his journey to TV land.

**Andy Powell:** Ken, tell us the name of your DJ company.

**Ken Millen:** It's called GotMusic.

**AP:** And how and when did you get into the mobile DJ business?

**KM:** Well, [for] many, many years I was—and still am—a musician, and I was trying to figure out different ways to combine commerce and art; and a friend of mine knew a guy that was also a warm-up man in television. We joined forces, and that's how I began my business.

**AP:** Fantastic. Ken, as a mobile, what geographical areas do you serve?

**KM:** Southern California, but primarily West Los Angeles, parts of the Valley—let's see, how can I be more specific? The South Bay area of Los Angeles, Venice, Santa Monica, Westwood, West L.A., Beverly Hills; those kind of regions. But being that I'm mobile, I'll go out...as far as...Disneyland to do things and parts toward Northern California as well.

**AP:** Would you rather do receptions or bar mitzvahs? What do you like to do?

**KM:** I like to do weddings, and I like to do basically surprise parties, birthday parties, and karaoke parties.

**AP:** What do you think sets your service apart in your market niche.

**KM:** Well, what's unique about my service is that I have musical skills in playing piano. Besides being a mobile DJ, I can perform live at the cocktail hour. And by doing that, there's that extra little novelty, if you will, that people feel that they're in, at that moment, the moment of the intimacy of first meeting up with everybody, having a cocktail or an hors d'oeuvres, saying "Hello, how are you," and then I can graduate or gradually go into anything from light jazz and dinner music or a little bit of light rock, anything that they want; and then elevate to eventually the evening of dancing and whatever they decide they want as part of their party, wedding, etc.

**AP:** Now Ken, I met you at the Mobile Beat show in Vegas, and you do a little niche job on the side there that's very, very interesting—an opportunity that a lot of mobile DJs might not realize is out there. Why don't you tell us about what you do on Tuesday and Friday nights?

**KM:** Well, on Tuesday and Friday nights I DJ for the audiences for some major television sitcoms that have become household names. One especially is *Two and a Half Men*; another one currently is *The Big Bang Theory*. It's Tuesday and Friday nights is because in spite of what others might think from being out of state, it's difficult to get audiences...I don't know why they picked Tuesday, but they feel that Tuesday is also a good night to get people out to a show. It shouldn't be difficult: All the tickets are free.

**AP:** I've had the pleasure of going to one of your tapings. It's interesting to watch you work and watch how the cast interacts, how you're able to pump them up with your music and keep them energized. What are some of the favorite songs that you like to play for the cast members? Start with *The Big Bang Theory*. Is there anything that the cast likes to hear?

**KM:** Believe it or not, their current favorite is "We Want the Funk" (if I'm saying that right; it's a little early in the morning) or "Bring on the Funk" by Parliament Funkadelic. The lead, Johnny Galecki, said, "Would you play that at



the beginning of the show? It'll get us into a mood."

Part of my philosophy, especially on these shows, is besides the audience, which is of course very important, my telltale that I'm getting through to the cast and crew, because they're doing their jobs, is if I see somebody's shoulders shaking or a head nod, I know that my music is going across the footlights and into their heads and ears, and I'm pumping them up. But the bottom line is you can't have a ballad at all throughout the evening. It's got to be up music; otherwise you're defeating the purpose of the whole thing.

**AP:** Tell us how you got into this gig.

**KM:** It's going to sound silly, but I have an accountant friend who had a guy who was a client of his who was in the warm-up world, and this guy went on to do *Friends* and other shows. But he said, "Would you meet, the two of you?" And I said, sure. And I started with my double-tray Denon at that time, and he got me introduced. Eventually we parted ways because he went on to shows where they didn't want a DJ, but I had already by that time, after a year or so, established myself and created, thanks to the help of him and the accountant friend, a niche where people were going, "You've got to get this guy because besides the funniness of the warm-up guy, he just also extends the energy to a level that is just," dare I say, "magnificent."

So that's how that got started. And then you get to know some of the producers. And over the years, and I won't be so egocentric that I started it, but I was one of the early pioneers, if you will, that was one of the first doing this and creating this niche in the business. I created the name just because it was unique and they were all used to the years gone by of anybody from David Letterman on down warming up audiences.

When it came to pitching the idea I heard, "Music? We're a fun show; a funny show; what would we need music for?" I sold them on the fact that after a while, people want to hear something other than the spoken word or something that's familiar to them and want to kind of move a little bit and not feel intimidated in their seat. So that's how that got going and I've been doing it for over 12 years.

**AP:** Moving on to *Two and a Half Men*, which is a huge hit, currently in syndication, what are some of the funny anecdotes that you might have over the years that you've worked on that show; or Charlie Sheen's or Jon Cryer's favorite songs?

**KM:** ...Charlie Sheen loves classic rock. And he is a guy that keeps the cards close to his chest. So whenever I get him to move to something, whether it's Creedence Clearwater Revival or The Doors or something of that nature...it's a thrill. He is one of those shy, kind of quiet guys.

Jon Cryer, on the other hand—he looks like he is the dance hall rat of all time. He is a fabulous dancer, and on occasion he forgets

that there's an audience there, and a song—I can't even think of it, but it's more probably along the lines of disco or a current hip-hop song, that type of a thing—he'll lose himself to the music and he'll just start dancing up a storm. And let me tell you something: this guy can dance.

**AP:** Now, you do work on a third show during the summer. What's up with that?

**KM:** That show is *The Bill Engvall Show*, and that one's on the TBS Network. That is with comedian Bill Engvall, obviously, and he plays a therapist who can solve everybody else's lives with his practice but his family life is a little bit in upheaval all the time. And it's really a clever show...He likes as his theme song, I think—you talk about energy—he loves Katrina and the Waves' "Walking On Sunshine."

He loves to come out to that song. So we're not talking current for some of these guys. They're used to what they were coming up with in the clubs, and stuff like that. But it's a fun group. They're very grateful to be on the air, and they're going into, I believe, their third season starting March-April this year...

**AP:** You said you pioneered this niche. Are there any shows that you've worked in the past that readers might remember?

**KM:** Let me see...I worked on *The War at Home*, which was a big hit for Fox. I also did a show for CBS called *Still Standing*. I did a very short stint on the show *Joey*, which was a spin-off from *Friends*. I also worked on *The King of Queens*. Am I forgetting anything?

There was a show that I truly loved, that didn't last very long, called *Rodney*, which was Rodney Carrington, who's a very funny man who combines comedy and music.

**AP:** Has working within the TV industry provided any additional leads for you in your wedding business or some of the parties that you've done?

**KM:** Yes...there's always the wrap party, which is the end of the year. So I've done many of those for the various shows. There's the Christmas party...I've done a couple of weddings for people; private parties as far as summer parties, that kind of thing. In fact, the Engvalls have said "We're going to do a party"...I think they want to do a karaoke party in the near future.

**AP:** Oh, that could be scary.

**KM:** Yes, it could.

**AP:** So with all the business that you have, do you currently advertise? How do you promote your business within the LA area?

**KM:** In the LA area it's usually nowadays more word of mouth. I don't take out any ads. And of course I carry cards with me. And one of the things I learned at Mobile Beat is to keep a picture of yourself that's not too silly on the card. It's straightforward, and I have my logo. But as far as advertising goes, that card speaks reams

for me. People in the TV business have been helpful. I grew up in the Los Angeles area, so people know what I do. And I also have been able to network with other DJs that are members of—I'm blanking at the moment, but out here it's the Pacific DJ Association, which is connected to...

**AP:** ...the American Disc Jockey Association?

**KM:** Thank you, thank you. So stepping into that has been a plus for me, too.

**AP:** Where do you see GotMusic going in the next five to ten years?

**KM:** I would like to see GotMusic going more to the point of where the private sector were as strong as the television sector is for me. I know that seems cart-before-the-horse for most people that are reading this article, but I have a stronger television business or entertainment business than I do with weddings and other kinds of parties like that. I have all the applications that you would need to put on these parties and know how to do them in my sleep. But I'd like to get to the point where I could expand my crew and have two or three DJs working with me and growing this mobile corporation.

**AP:** How do you want people to think of you? What's your mantra?

**KM:** You've got to have Ken. He brings fun and life to anything he does. He's a joy to be around. He always takes it up a step.

**AP:** As an attendee of a Mobile Beat conference, would you say that it helped you grow your business? I know this year you can't attend because the writers are not on strike.

**KM:** That's absolutely true...I had a really great experience going to the Mobile Beat Las Vegas last year, '08. I tried to attend just about every lecture that there was and got plenty out of every one of them. I met a lot of interesting people. Everybody was high-energy, and not in the sense where it's, please, get away from me. They were enthusiastic and positive and very conscientious about wanting to advance, wanting to increase their business. And it's the networking, and that was the beauty of this thing.

...So from soup to nuts, from how to make a presentation and try and close the deal, be it weddings or bar mitzvahs, private parties, corporate events; how to employ start-ups for getting people to dance or different games and strategies. I found it just so helpful and so eye-opening. I really am regretful that I can't go back this year...

**AP:** Well, Ken, I appreciate you getting up early this morning to speak with us here at Mobile Beat.

**KM:** Thank you very much as well. Thank you. **MB**





Mark's first DJ photo, circa 1979



Mark with Michael (on LP cover) and friend, 1983



With wife, Tina, at the 2003 American Disc Jockey Awards.

## From Disco to Today, Mark Evans Has Seen It All

Long-time Detroit DJ uses his positive attitude and his visual proficiency to make others shine.

**Ryan Burger:** ...We are here with another one of our Pro DJ Files, this time centering on the Detroit, Michigan area, with Mark Evans DJ

*Entertainment. Mark is known for being a disc jockey for more than a couple years, but also because of all his involvement in the work he does for Mobile Beat and for Pro DJ, especially at the conventions. So let's tell everybody all about you.*

**Mark Evans:** What do you want me to say now? You just said it all. That's it. Interview done.

**RB:** Pretty much. Tell us how you got into this whole mess, with business going on, what, 30 years now, from what I understand.

**ME:** Yeah. This is my 30th year. I started in 1979. I was actually a dancer back in my teen days, and we used to go to the teen discos and I thought it was so cool to watch the DJs spin the discs up there...I started watching them and one guy decided to pull me aside and teach me how to do it. Then from there, I started working in roller rinks; got into the club business in the eighties; started into weddings in about the mid-eighties, and kind of never slowed down from there.

**RB:** Thirty years. I didn't know that dancer stuff; okay. I thought I really knew you.

**ME:** Oh, you thought you did. I actually have a trophy somewhere buried in the basement for a dance contest back, probably about that timeframe, '79-'80 or something like that. Nowadays, I dance more like Michael Jackson.

I think I was a little tough on the knees back in the day.

**RB:** You're in mobile DJ service currently. What kind of events do you do? What do you consider your target niche within the big market that is Detroit?

**ME:** My area of expertise, I guess—I do family parties. That would be weddings, anniversaries, birthday parties. I really don't do a lot of corporate events other than maybe a holiday party here or there. But I really focus on the family events, my primary market being weddings.

**RB:** Okay. And you enjoy doing weddings? When it comes down to it, it sounds like you really want to be kind of involved with the group. You're not just there to play tunes and disappear.

**ME:** Oh, absolutely. I am there to make sure people have a good time. I'm pretty interactive, though not as much as Scott Faver...

**RB:** You're not out there spinning on the dance floor. I got you.

**ME:** I don't wear the flashy coats and spin around on the dance floor, no. But it's whatever it takes to get people out in the dance floor, to make sure they're having a good time, to make sure you acknowledge. One of the first things



I learned actually back in the disco days was getting to know your people. You know, when you walk into an event you don't have a lot of time to do that. You have to react fast to your clients, your crowd. Of course, when you have meetings with your clients, that also helps to get to know them a little bit. When you're not picking on people, but picking out people and having fun with them, they have a good time. They like to be acknowledged when they're doing something fun on the dance floor. You

and Web marketing over the years. [Check out Mark's site at [www.djmarke.com](http://www.djmarke.com). —Ed] But word of mouth is still the most important. That wedding came because I had DJ'd his two other brothers' weddings on this side of the state.

**RB:** What kind of equipment do you like to use? Do you get into lights? Tell me a little bit about that side of things.

**ME:** You know, it's funny about lights... I have

and I was on the Internet, and I found a site called Pro DJ.com. So I signed up and I kind of liked what it was, and I got a special e-mail from a gentleman by the name of Ken Heath [a lead moderator in the Start.ProDJ.com forums]. And he made me feel all nice and warm. Then it was probably 2001, the first time we went to the Las Vegas show for *Mobile Beat*, and have been hooked ever since.

**RB:** Well, I know your graphical work, your video work, which a lot of people see at the Vegas show in some of the commercials, some of the different stuff you've done has been fantastic for us. I imagine that your stuff's just growing with what you're doing for your own local service, getting into the montages and all that kind of stuff. Where do you see yourself going? Where do you see yourself, your business in the next, say, five or 10 years?

**ME:** I would love to do more of the video stuff; something more visual... You know, everybody knows that a disc jockey can play music, can mix music; they can read a crowd. It's the extra little things that you're going to start being able to do for the client, video being one of them, one that I like; probably some different type of lighting effects; got to get that "wow" factor.

You know, I started out with 45's and albums...

**RB:** ...and 8-tracks, right?

**ME:** I'll ignore that remark. Actually, I never owned an 8-track.

**RB:** Except for the one in your truck, yeah, okay.

**ME:** Except for the one in my truck. My sister did, and I loved the fact, in the middle of a song that it would switch tracks on you. Or you hit the wrong button and you'd have to wait 20 minutes to hear your song. It's amazing, the difference in technology: Now we're all computerized, of course, after going from CDs. It's becoming more instant. It's going to get to the point where you're at a show and you will never have to turn down a request. You'll never have to forget a song because you'll be able to access it right online and be ready to go in a matter of a minute.

**RB:** What should someone remember if they meet DJ Mark Evans of Detroit, Michigan?

**ME:** A lot of people say my enthusiasm is contagious. I have fun in everything I do. I believe in a positive, spirited lifestyle. I love to help other people, as evident in being a moderator on Pro DJ. This past November I was elected the president of the Michigan chapter of the American Disc Jockey Association, so that's going to be another chapter in my life that I've got to learn how to do. I just hope that people remember me as somebody that's fun to be around, and I'm actually pretty laid back most of the time. And I have a good time.

**RB:** Very cool. Thank you for joining me! **MB**

Mark's current setup



can kind of say something about it. You don't have to draw attention to them if they're being dumb, but you want to make sure that they're looking good, they're dancing, doing something. If a guy's out there trying to breakdance, say, "Here's a piece of cardboard I'm going to throw out to you," that kind of stuff.

**RB:** Yeah, just a little—it's the job of the DJ not to be the center of attention, but to direct the attention to somebody. It sounds like that fits with you perfectly.

**ME:** You want to make them feel involved.

**RB:** Detroit's got plenty of people so you probably don't have to travel a ton, but where's somewhere that you have traveled that's a good distance from there?

**ME:** Oh, the other side of the state. Two years ago in May of 2007 I drove to the home of Gerald R. Ford, as a matter of fact, in Grand Rapids, Michigan, the other side of the state, to do a country wedding out in a park. It was a beautiful day, beautiful setting. It was about a three and a half hour drive, but it was well worth it.

**RB:** How did they hear about you? Had they been to a local wedding? Is that how people hear about your company or do they hear about you on the Web? How do they find you?

**ME:** Actually both. A lot of it has to do with—well, with your help: learning how to do websites

not done a show in years without lights. I've always had lights. I think your market will determine that. I know a lot of guys and gals that say they don't use lights, they don't need them, they never needed them; but in our market it's always been there. For some reason, people assume you will have a light show there. Of course, we're getting lighter and lighter lights with the LEDs, lightbars, uplighting, that kind of thing.

I also like to do video. I love to offer video, as a matter of fact. I haven't done a lot of it, but I love to put together photo montages for people, and that is a real seller, especially in this area right now.

**RB:** Fantastic. Moving into what you've done in the national industry... How long has it been that you've been around ProDJ.com? You started as just a regular on the site, then we kind of pulled you into the mess of things that go on, and started to take over increasingly more and more of your time. How did you find your way to the national disc jockey industry?

**ME:** Well, there's a funny story about that, actually, because I had gotten out of the DJ business in 1995. And then in '99, I believe it was, out of the woodwork I just started getting a lot of calls; people wanting me to DJ whatever event. And I did like 10 that year, but it was also the year that I had nose surgery done. And I was sitting around for a couple weeks





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VEHICLE **REVIEW**

# The Future is Spelled T-i-g-u-a-n

Volkswagen provides a glimpse of things to come, in a vehicle you can experience now

By **Anthony B. Barthel**

**W**hat is the future of the automobile? There are a lot of people working on that right now and, despite challenging economic times, there are some interesting things planned for the future. both near and far. If you want a glimpse at what you'll likely see in many showrooms in the near future, you might take a gander at the 2009 Volkswagen Tiguan.

## WHAT'S HOT

The Volkswagen Tiguan is about what I see in mainstream compact SUVs and passenger cars in about 3-7 years. Under the hood is a small engine that benefits from turbocharging and direct injection resulting in strong performance that can also be applied sparingly to maximize fuel economy. This vehicle does not take up a lot of space in a parking lot, but four people can easily find comfort in it for even lengthy journeys, thanks to plentiful interior space and comfortable surroundings.

For comparison's sake, the Tiguan is roughly the same size as a Honda CRV, so it'll hold a smaller wedding system with two speakers, a DJ console and maybe some of those new nifty LED lights you've drooled over at the Mobile Beat show. Since it comes with all-wheel-drive as standard, it would be a good choice for winter as well as summer, to make sure that you can get to the performance even if some of the guests are trapped in the snow.



For the driver, the Tiguan is very rewarding, with strong performance despite good fuel economy and well-designed features that don't necessarily distract or detract from the motoring experience (with one exception that I'll get to momentarily).

There are a lot of unexpected positives in the Tiguan. For example, you can get an absolutely huge sunroof that both front- and rear-seat occupants will enjoy. What's more, you can open this big sun roof while the interior perforated sun shade remains in place, letting in fresh outside air while also keeping the sun out of your eyes - neat.

Speaking of driving, I was rather surprised that the 2.0 liter four-cylinder engine with its direct injection and turbocharging had no trouble motivating the Tiguan, even with four large adults aboard. Those four adults also found the interior to be spacious and accommodating. This is quite something, when you consider that the Tiguan gets pretty decent fuel mileage.

## WHAT'S NOT

There was one thing about the Tiguan that made me want to scream obscenities: the built-in (optional) GPS system. Figuring it out wasn't difficult, but trying to get it to change destinations once it got established with a previous destination was. After repeated attempts to get it to alter course (while parked, naturally) it finally simply seized up. The only way to fix it was to shut the engine off and start the car again, essentially the equivalent of a forced reboot of the computer.

This system did have a nifty hard drive music storage device, as well as satellite radio included, so there was plenty of entertainment coming

from the dashboard in a fashion you could actually use while driving. In terms of features, it was a home run, but it struck out three times in terms of user interface.

## IN SUMMARY

I really, really liked the Tiguan. It's a good size of vehicle, has ample zip and gets good fuel economy. The interior is excellently designed and the car reflects its German heritage by being tight and designed for driving. My only real complaint was that darned GPS system, but it's an option and not one that I would choose. So, if you want to experience the future of the automobile, you might find it at your local VW dealer. **MB**

## Track the Facts

**BASE PRICE:** \$28,875

**PRICE AS TESTED:** \$33,165

**MAJOR OPTIONS:** DVD NAVIGATION WITH REAR BACK-UP CAMERA, \$1,950; POWER PANORAMIC SUNROOF, \$1,300; REAR SIDE AIR BAGS, \$350

**ENGINE:** 2.0 LITER DIRECT-INJECT FOUR WITH TURBO, 200 HP, 207 FT-LBS TORQUE

**TRANSMISSION:** SIX-SPEED AUTOMATIC

**DAYS ON THE CURBSIDE:** DECEMBER 30, 2008 - JANUARY 8, 2009

**MODEL YEAR:** 2009



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# Jumping into the Game

10 things to consider when getting into the game show and trivia party business

By Rob Johnson

**W**hether your area is financially thriving or fully engaged in the economic downturn, you are likely considering ways to increase business, stay in business, stand out from the competition, or simply just survive the economic difficulties. Many entertainers are examining the concept of adding trivia to their shows, largely an untapped resource in most areas. What are the other entertainers doing in your area? Are they using a game show system to perform trivia parties? Or are they using the old pen-and paper method of doing trivia?

## EVALUATE

One of the first things an entertainer should do when considering adding game shows or trivia parties is evaluate their local market. Likely there will be a lot of DJs and karaoke services, but many find that game shows and trivia parties are an untapped resource in their area. Being the first to

bring this awesome add-on to your market will establish you as the expert and allow you to set the price point.

## PICK HARDWARE

There are lots of choices available as far as systems go. I used one of the first standard systems available for many years, before switching to DigiGames technology, which I consider cutting-edge. Take a look at a variety of companies to find out what suits you best. Systems can be wired or wireless, computer controlled or standalone.

## PICK SOFTWARE

Let's face it, there are a significant number of trivia-based software games out there. Some you can buy for \$5 in a discount bin. What separates the software for the casual home trivia buff from an entertainer using trivia based software as a tool for generating revenue? You wouldn't use home-based software games from a discount bin any more than you would use a home stereo system for a DJ performance--no matter how good it sounds at home. Professional software will be customizable for your audience and clients, allowing you to enter your own questions and answers.

Many game show systems require you to carry books of questions and answers or to use compact discs. For efficiency, software that works hand in hand with the game show system is your best option. This method is used for game shows on TV and is what people tend to expect.

## PROMOTE

Once you have decided to enter the game show business you should start promoting immediately. Get the word out that you have something new and fresh to offer. Update your website, brochures and business cards. Contact all your current customers and offer them first chance at your new venture. You never know who might need this kind of entertainment for a corporate party, reunion, bar, school or other event. The people that already trust you are a great place to start. Compile a list of potential clients and let them know about your expanded services.

## PURCHASE

When you decide which system is best for you... go for it. In many cases the investment will pay for itself before you know it. Once you have made the investment you need to get out there and start making money. Hosting trivia parties is a

great way to supplement your income but it only works if you get out there and get the bookings.

## TRAIN

Training is available to help you improve your skills. The company you purchase from should be a phone call away for detailed training on how to perform, promote yourself, and the technical use of the equipment. You may also network with others who host game shows.

## PRACTICE

As with anything you do, practice makes perfect. When you first receive your new system set it up for a family party. Invite your friends and neighbors to join your family for a night of fun. Add it to a party you already have booked, as a bonus. The more you perform, the better your show will be.

## PITCH

Once you are ready to go, you need to start making some money. The best way to sell it is to SHOW it to potential customers. If bars are your target market, a great way to get it in front of them is to bring it in for a Happy Hour show. Don't think of it as free, think of it as marketing or advertising. Take your system to a corporate and show their committee how much fun it is. Many systems are extremely portable. For example, the DigiGames wireless TM-110 fits in a small box and sets up in minutes.

## POLISH

Confidence will increase each time you perform. You will learn new tricks each time out. Check out ProDJ's Midweek Money Forum (at <http://Start.ProDJ.com>) to network with others who share your passion for performing. There's also at Trivia Forum at the DigiGames website.

## PERFORM

The best thing about performing lots of events is the return on investment. The money you can make hosting trivia parties is substantial. Adding something fresh and exciting to your arsenal will also rejuvenate the rest of your business. **MB**

*Rob Johnson is the spokesperson and National Representative for DigiGames. Prior to switching to DigiGames two years ago, he used Creative Imagineering products for over six years.*



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# Painting Lightscapes: Total Audience Immersion

Using lighting to transport  
your audience to another  
world

By Stu Chisholm

**W**ith no clear end to the sagging economy in sight, more and more mobile DJs are diversifying, offering other goods and services to bolster their income. Even when money isn't the issue, a savvy DJ will always be on the lookout for that new idea that will give them a creative or competitive edge. If you're like me, however, then you don't really have an interest in things like invitations, chair covers, photography or other non-DJ types of "upsells." I prefer to keep my offerings within the confines of what I know and am passionate about: entertainment, sound and lighting.

It is the latter that has taken on a new role at many of today's formal events. While we're all familiar with the "traditional" DJ light show, today's DJs don't feel compelled to keep their lighting confined to the dance floor. Instead, they're placing lights all over the room in strategic locations, literally "painting" the room with light!

Like a mirror ball, this idea is actually an old one. Faced with a venue with bare walls and a stark appearance, couples would hire decorators who found that placing PAR cans along the baseboard could dress-up a room without a lot of heavy props and tooling. Small spotlights were focused on things like the wedding cake and ice sculpture, and might even be fitted with a colored gel, to match the colors of the bridal party.

## THAT WAS THEN, THIS IS NOW

Until recently, DJs were unconcerned with décor



and would leave these details up to the venue or decorator hired by their clients. (Many still do.) Yet technology has presented the forward-thinking DJ with some new possibilities for both income and entertainment. The first step was the advent of DMX lighting control. This gave the single DJ the ability to make their lights work in unison, literally dancing to the tunes he or she played. It's been in use for years by bands and DJs who run intelligent lighting effects.

What opened the floodgates for total immersion, though, was the introduction of LED lighting technology. At long last, LED lamps were bright enough to replace such old standby fixtures as PAR cans and moving yoke scanners, yet consume far less electricity. More importantly, many can also change color and are dimmable. In short, one can accomplish the same task of decorating, only doing it with light...with the potential to ratchet up the overall effect, taking it to the next level: total audience immersion.

## "SURROUND" LIGHTING?

By taking on the responsibility for lighting décor, not only can the DJ sometimes double their usual fee, but he or she can gain greater or total control over the atmosphere of the room. At first, it might appear exactly as before, but the fun truly begins once the dancing portion of the evening starts.

During the First Dance, some DJs have gotten into the habit of having a custom gobo created with the couple's names on them, which they can project onto the dance floor or ceiling. These can be made relatively quickly and cheaply and make great after-the-event souvenirs. The Martin Mania PR1 is a great light for this application, and a custom gobo for it runs between \$20 and \$50 depending on how fast you need it. Your dealer should have details, or check out [www.gobosource.com](http://www.gobosource.com).

When the high-energy dancing begins, those seemingly "in-the-background" PAR cans start grabbing attention as their colors and intensity begin to match the beat, colors and movement of the lights on the stage and dance floor! In effect, the entire room conveys the mood and energy of the moment

As you can imagine, wiring-up an entire room with DMX cable could be difficult, or even impossible, depending on how far away fixtures need to be. Essential, then, is one more new technology: wireless DMX. One specialized supplier is the Wireless Solution ([www.wirelessdmx.com](http://www.wirelessdmx.com)). No more trying to hang cables over doorways or carrying around heavy cord tunnels or mats. Plug your fixture into the closest electrical outlet, plug the DMX receiver into the fixture's input and you're good to go!

## LEAVE NO SURFACE UNLIT

You might recall a previous article in these pages about a new technology called CeeLite ([www.ceelite.com](http://www.ceelite.com)). CeeLite, which is both the name of the company and their product, refers to LEC, or Light Emitting Capacitor technology. This results in extremely thin lighting panels that, while none currently change color, are dimmable and DMX controllable. They can also provide custom shapes if ordered in advance. Extremely durable, these panels don't crush easily and are flexible, which opens up a lot of possibilities. A CeeLite panel under the ice sculpture, or under the chocolate fountain, or on any surface whatsoever could flash and pulsate in time with the music! Keeping round and rectangular panels in popular table sizes on hand would leave you prepared for just about anything, and colored films can be applied to make them match any color your event's theme might require.

One neat application I found for CeeLite was the easel photo. If you've ever been to a wed-



ding where, instead of a guest book, the couple has everyone sign the border of a large photo of themselves that they can then keep as a souvenir, then imagine that photo completely lit! This will take some collaboration between you, the couple and their photographer, but essentially it means making a full-sized photo transparency of the picture and attaching it to the white CeeLite panel (which actually looks pink when turned off). Then the whole thing is attached to a matte backing and framed as usual. A Sharpie® pen works very well for signatures. Also worth mentioning is that CeeLite runs very cool, making it safe for use just about anywhere! At the moment the panels are a bit pricey, but last for an incredibly long time.

#### REACH FOR THE SKY

Now that you've got the entire banquet room covered, there's one other detail to consider. Every experience begins with anticipation; a sense of something "just over the horizon." So why not reach out PAST that horizon? For events beginning in the evening, during or just after sunset, then why not ink a deal with your local

Sky Tracker rental and offer your clients moving searchlights? You've seen these at just about every grand opening, movie premier or superstore sale; a self-contained trailer with a generator and two or four searchlights that are motorized, "scanning" the sky in big, looping circles. These beams are powerful enough to be seen for miles. Imagine the impression that guests will have, following those light beams for miles and realizing that it's for THEIR party! At about five hundred dollars on average pre night, this is one effect that is truly "over the top."

#### AUTOMATIC INTERACTION

The effective use of lighting technologies both new and old can give your audience a sense that they're totally immersed and involved in the party, even if they never come anywhere near the dance floor. At the very least it can brighten up a dull room, and when done well, makes an event truly unforgettable. If that is your goal, then don't think "hall" or "venue." Think "lightscape." Until next time, safe spinnin'!

By taking on the responsibility for lighting décor, not only can the DJ sometimes double their usual fee, but he or she can gain greater or total control over the atmosphere of the room.

## Chauvet Debuts Fresh and Refreshed Gear

**F**resh from January's NAMM show, where dealers got their first glance at the assortment of new products, Chauvet will be teaming up with major Midwest dealer NLFX.com (aka Northern Light FX) to demo their latest fixtures and effects directly to DJs at MBLV.09. New LED lighting fixtures as well as additions to other popular product lines for the DJ market will be on view. The new products include some retrofits of time-honored favorites.

The 4BAR™ is a pack-and-go must have for DJs, bands and other performers who want a complete LED wash light system. This 15-channel DMX system consists of four ultra thin wash lights, a foot switch, adjustable tripod, packing bag and hard-sided transport case.

Each of the four low-profile lights comes



fitted with 108 red, green and blue 10mm LEDs in a stylish and slim square casing that is just 8.2-inches per side and less than 2-inches thick, and can be positioned independently. The 4BAR offers built-in automated and sound activated programs accessible by the foot switch.

The Double Derby™ X is a new LED version of the Double Derby™, which means no heat or the need for duty cycles. The Double Derby™ X comes with a light-weight case, but keeps the most popular features of rotating, criss-crossing beams that are now sound programmable.

Kinta™ X is a step up from the Double Derby™ X with more lenses and thus more beams of light. The halogen lamp of the Kinta has been replaced with LED for a more efficient and brighter effect.

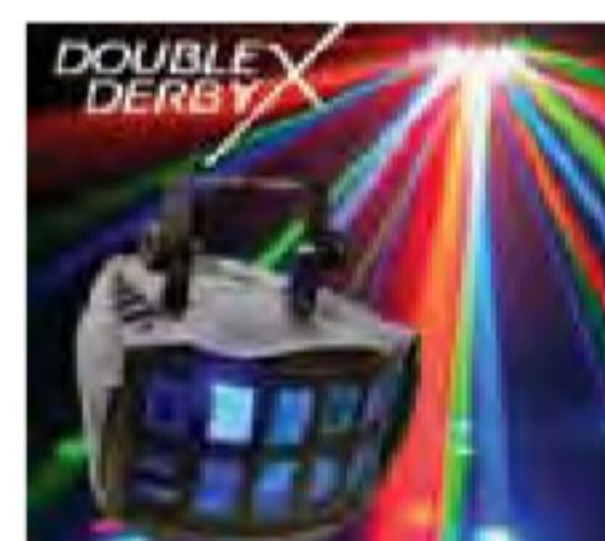
The LED Mushroom™ is an updated LED version of the classic DJ fixture that comes in a lightweight housing. These first three fixtures can be linked as they all share X bracket compatibility so the units can be mounted in an array form, and

they master-slave with each other.

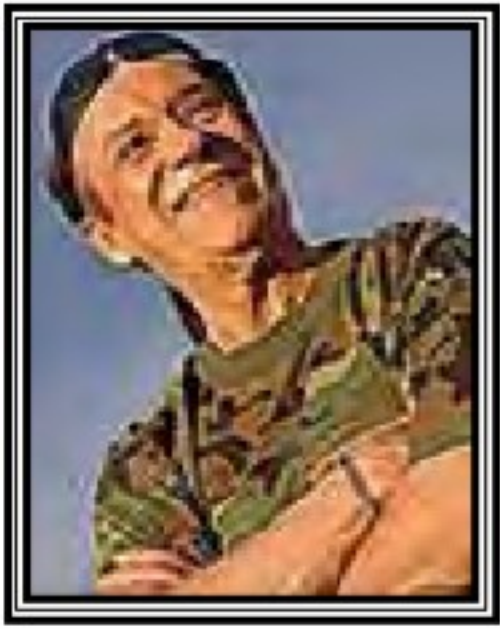
The LED Pinspot's compact size and light weight – less than one pound – will make this a DJ favorite. But it is not lacking in output. In fact, its single white LED is as narrow as or narrower than the traditional Pinspot, plus the LED beams have a higher color temperature and produce whiter beams.

Other new products include the brand new Intimidator™ Spot 150 and 250, an expansion of the Intimidator™ line. These new moving head units house 150- and 250-watt gas discharge lamps respectively. These fixtures keep the features that make this line a best seller – master/slave capability, sound activated programs, a variety of gobos and user-definable pan and tilt.

NorthernLightFX, based in Northern Minnesota, is a national provider of sound and lighting products for retail and wholesale markets. The firm represents CHAUVET® manufactured lighting products for use by clubs and DJs, production and architecture. **MB**







# How Guerrillas Economize

Being thrifty actually means investing more...in the right places

By Jay Conrad Levinson

**W**hen guerrilla marketers think of economizing, they don't necessarily think of trying to save money. What they do think of is getting the absolute most from any money they've invested in marketing. They realize there are two kinds of marketing—expensive and inexpensive—and they know that expensive marketing is the kind that doesn't cover the investment they've made in it, while inexpensive marketing pays rich rewards for their investment. Guerrillas have the insight to know that economizing has nothing to do with cost; it has everything to do with results.

To be sure, guerrillas adopt a philosophy of frugality and thrift. They know well the difference between investing in something disposable such as paper and accounting services—and investing in something that's truly an investment, such as a telephone system or customer-tracking software—items they'd use on a daily basis. There's a big difference in these two expenses, so you won't be surprised to learn that guerrillas rarely waste their time and effort on relatively low cost

disposable purchases, but are willing to expend the time and energy to enjoy a large savings on an expense that's really an investment in disguise.

A key to economizing is to think not in terms of purchasing, but in terms of acquiring. That means you open your mind to bartering, sharing, renting, modifying an existing item or borrowing it. It means possibly learning a few skills so that you can do rather than hire. Desktop publishing software enables you to save a ton of money usually paid to pros.

Guerrillas are also keenly aware of when it makes sense to hire a pro, knowing that amateur-looking marketing is an invitation to disaster. They might hire a highly-paid professional designer to give their marketing items a powerful

Economizing... means you open your mind to bartering, sharing, renting, modifying an existing item or borrowing it. It means possibly learning a few skills so that you can DO rather than hire... Guerrillas are also keenly aware of when it makes sense to hire a pro.

visual format, then use their own staff members or themselves to continue generating marketing materials that follow this same format. They learn from any consultant they hire.

By understanding that economizing does not mean saving money, but investing it wisely, guerrillas test their investments on a small scale before plunging headlong into any kind of marketing. They have no fear of failure, providing the failures are small ones and knowing that even one success in ten tries means discovering a path to wealth and profitability.

They know in their hearts that money is not the key to happiness or success, but that enough of it enables them to have a key made. Real frugality is more about priorities and results than just saving money.

Of all the methods of wasting money and not economizing, the number

one leader in marketing is failure to commit to a plan. Untold millions have been invested in marketing campaigns that had everything right about them except commitment on the part of the marketer. Guerrillas know that it takes time for an investment to pay off and instant results are rarely part of the deal.

Abandoning a marketing campaign before it has a chance to flourish squanders money in three ways. First, it means all prior investing in the campaign has been for naught. Second, it means new investing will be necessary to generate the share of mind that precedes a share of market. Third, it means creating new marketing materials all over again.

Small business owners have other ways to waste money as well. Many of them invest in research instead of doing it themselves. Others dare to commit to a campaign they haven't tested. Still others create marketing materials that must be updated regularly, rather than creating timeless marketing materials. When you say in a brochure that you've been in business five years, you must update that brochure next year. When you say you've been in business since 1995, that's always going to be the truth.

High on the list of ways that small business marketers waste precious funds is their proclivity to invest in amusing marketing, funny marketing, even uproarious marketing. Marketing has an obligation to put money in your coffers, not smiles on the faces of your prospects.

The most common method of economizing is also one of the most overlooked—marketing to existing customers. It costs one-sixth as much to sell an item to an existing customer than to sell that same item to a non-customer. The price of discovering and convincing likely customers is astronomical when compared with the price of doing the same with current customers. Database marketing has lowered the cost of guerrilla marketing and yet some business owners fail to even try to make repeat sales.

Guerrillas avoid buying what they want and don't really need, don't fall prey to slick salespeople representing new and unproved marketing tools, avert bad decisions by not making quick decisions, and constantly ask themselves—"If I didn't need this yesterday, why do I need it today?"

Economic errors often made by entrepreneurs are failure to negotiate, comparison shop or use the net for pre-purchase research. They don't know exactly where every one of their dollars are going and don't know that the leaner their spending today, the fatter their cushion tomorrow. **MB**

*Jay Conrad Levinson is the author of the best-selling marketing series in history, Guerrilla Marketing, plus 30 other books. His books have sold 14 million copies worldwide. His guerrilla concepts have influenced marketing so much that today his books appear in 41 languages and are required reading in many MBA programs worldwide. Guerrilla Marketing is a way for business owners to spend less, get more, and achieve substantial profits.*



# Building Your Brand at Industry Events

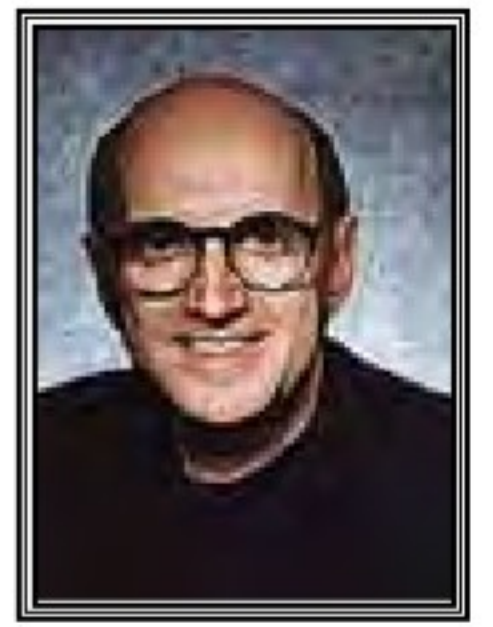
Keys to optimizing trade shows, seminars, and conferences

By John Stiernberg

**A**s a mobile entertainer, you may have attended or plan to participate in one of the many excellent seminars, conferences, and trade shows that are offered all year round. One great example is Mobile Beat Las Vegas, held in February each year. Whether you are an exhibitor, panelist or attendee, the seminar, trade show, or conference represents an important business opportunity. How do we prepare to take advantage of that opportunity? How do we optimize our time during exhibit or networking hours? How do we track results and evaluate the success of the conference experience from a business standpoint? This article addresses these topics.

## THE THREE KEYS TO TRADE SHOW SUCCESS FOR BOTH BUYERS AND SELLERS

There are three keys to business success at conference and shows: 1) planning, 2) presentation, and 3) follow-up. Whether you are "working the





room" or "working the booth," the same principles still apply. You need to project a good appearance, have a story to tell, and leave something behind to facilitate follow up. Further, you can evaluate competitors by seeing how well they stack up in the three areas described below.

## 1. Planning your show activities starts with your business objectives. Ask yourself the following questions at least three months in advance of the event:

- Who do I want to see? The answer is both specific (actual names) and general (profiles or categories).
- How many contacts are realistic? Is it five? Fifty? Five hundred? This is dependent on the attendance at the event and on how much time you spend in each conversation or meeting. Set a realistic objective in advance and plan your time accordingly.
- How do I measure success? Whether you are buying or selling, this has both financial and non-financial (read as "positioning") dimensions. While you need to recoup your investment and balance the budget, it is also important to measure the intangibles like possible long-term alliances or industry "buzz" created by your presence.

## 2. Your presentation is what people remember you by in a business environment. As either an exhibitor or attendee, there are three key presentation elements:

- Exhibit booth or table. The appearance, sound, and feel of your booth combine to create your first impression. It needs to be both orderly and inviting, and convey your message visually. If you are an attendee, this also applies to your personal appearance and demeanor.
- Sales story. Know your company "pitch." Be able to answer the following three questions in a concise and friendly way.
  - 1 "What are you selling here?" If you are an exhibitor, this is sometimes expressed to you as "What's new this year?" If you are an attendee trying to sell your services to someone be prepared likewise.
  - 2 "Why is your product good for me?" Alternatively, "Why should I buy your product (act, gear, service, etc.) as opposed to someone else's?"
  - 3 "What do I do next?" Assuming that your prospective customer shows some interest, prepare them for follow up after the show. Send information? Call on the phone? E-mail? Let them know what to expect and when.
- Take away materials. It's human nature to want a

souvenir to remember a positive event, even if that event is as brief as a conversation in an elevator. If you want your contacts to remember your conversation longer than the time it takes for them to get to the next conversation, plan to give them something tangible. Examples include business cards, press kits, bio sheets, CDs, DVDs, or even identity items like caps, shirts, pens, USB drives, fly swatters, etc. with your logo on them.

## 3. Follow up is the third essential key to trade show success. There are three time frames for follow up.

- During the show. Some follow-up occurs before you go home. You may have second meetings with hot prospects, both in and out of the exhibit hall, seminar room, or party venue. In addition, it is beneficial to make notes on what you will need to do when you get home, so you don't forget key details.
- Upon return. Immediately after you get back home, list and prioritize your follow up activities. Do you need to make phone calls, send e-mails, ship materials, write contracts, all of the above? Before you do the first task, create a list of all follow-ups so you can put them in the proper priority sequence.
- Three months later. Trade show veterans get in the habit of evaluating their results about three months after the end of the event. That is usually enough time to determine if your show activities have paid off. How do you know? Go back to your planning notes and pre-show objectives. What came true? What didn't? What will you do differently in the future? This exercise is the true key to continuously improving business results.

### OPTIMIZING THE CONFERENCE EXHIBIT HALL AND NETWORKING OPPORTUNITIES

For anyone who loves music (that would be all of us...), mobile entertainment trade shows and conferences are so much fun that it is tempting to forget that we are there to do business. The good news is that we can do both: have fun and conduct business throughout the conference. In that spirit, here are five success tips for optimizing your business results as you work any event's exhibit hall or other networking events.

**Success Tip 1:** Make appointments. Already know that a key contact is going to be at the show? Set up a meeting in the exhibit hall in advance. If you approach someone in a booth who is busy, ask discreetly when a good time to meet will be—then be sure to show up on time.

**Success Tip 2:** Be there the whole time. Many conference schedules are organized with only minimal time conflicts between the exhibits and other activities like seminars, showcases, banquets, and organized parties. In other words, exhibit hall time is precious. Plan to work the hall during its full hours of operation, remembering that things change over the



course of the event. While you may be able to walk up and down all the aisles in a few hours, it's the people contact that keeps things lively each day.

**Success Tip 3:** Talk it up. Did you meet one of the hot new showcase acts? Make contact with a talent programmer who is working on major events in your area? See one of the visiting mobile entertainment legends in person? Tell your friends and colleagues. That creates the "buzz" that helps maintain a high energy level in the hall.

**Success Tip 4:** Carry materials with you. Whether you are exhibiting or not, carry your basic business material (cards, brochures, etc.) with you at all times. You never know who you will run into in the aisles or at the bar or at the concession stand or...

A special note on business cards: When I meet entertainment people, too often I am (unpleasantly) surprised when I ask for a business card and get a blank stare followed by "I don't have one." Running out is bad enough, but not even having a business card to exchange at a music business event sends an unfortunate message: "I don't really know why I'm here." This is easy to remedy, especially if you plan ahead.

**Success Tip 5:** List your contacts and follow-ups every day. Still wired after that late-night event? That's a good time to make a few notes, such as who you met that day and what follow up is necessary. Two big advantages: 1) you capture the details while they are still fresh in your mind and 2) you jump-start the follow-up process so you can dig in when you get home.

### HERE'S THE POINT...

Any entertainment industry event is an opportunity to build your brand and develop your business. Your colleagues and customers will remember who rises above the noise level. By following the three main guidelines in this article—planning, presentation, and follow-up—you gain competitive advantage and are on the road to increased business. Good luck and keep me posted! **MB**

John Stiernberg is founder and principal consultant with Stiernberg Consulting, the Sherman Oaks (Los Angeles) CA-based business development firm ([www.stiernberg.com](http://www.stiernberg.com)). John has over 25 years experience in the music and entertainment technology field. He currently works with audio and music companies and others on strategic planning and market development. His book *Succeeding In Music: Business Chops for Performers and Songwriters* is published by Hal Leonard Books. Contact John via e-mail at [john@stiernberg.com](mailto:john@stiernberg.com).



"We Help DJs Build  
and Grow their  
Business!"

ADJA.org

# AMERICAN DISC JOCKEY ASSOCIATION NEWSLETTER

VOLUME 5 ISSUE 2 • MARCH 2009



## Confronting Anxieties: Understanding and Controlling Worry

By Bryan J. Dodge

**Most people fall into one of two categories when it comes to worrying.**

Some are compulsive worriers, who get stressed out about details large and small and are frightened and anxious about making decisions. Others go the other way and decide that they're just going to deny things that deserve worry or attention. They're the people who just seem to be resigned to whatever happens to them, good or bad.

Worry is something you're going to have to face in your life whether you want to or not. My wife likes to say that worry comes from fear, and fear is life's message to you that you need to pay attention. In other words, paying attention to legitimate worries and fears can save you from pain and disaster.

Worry can be your best friend if you recognize the legitimate concerns that brought it on, act on them, and then let the worry go. The problems start when you either don't let the worry go, or you refuse to recognize the

**YOU'LL START REALIZING THAT MOST OF THE TIME, EVEN THE WORST CASE SCENARIO ISN'T AN INSURMOUNTABLE OBSTACLE**

concerns that need to be addressed. What things are causing you stress right now? Pick a situation about which you're really dreading the outcome. Maybe it's a job review with a boss you don't love, your child's behavior problem, or an audit from the Internal Revenue Service.

To confront your worry, start by visualizing the most undesirable outcome. Maybe you'll get fired. Maybe you'll have

to go down and meet with the principal of the school. Maybe you'll have to write a big check.

By visualizing the worse-case scenario, you've immediately turned something nebulous and speculative into something concrete. You can focus your attention on a single outcome—not twenty different ones—and say to yourself, "What steps do I need to put in place to avoid this outcome?" I bet you'll also start realizing that most of the time, even the worst case scenario isn't an insurmountable obstacle. Most of the time, the things that worry you won't be nearly as bad as you thought, and by being prepared for the worst-case scenario, you're going to be pleasantly surprised.


Last year, a man approached me after I finished a big speaking engagement, and he asked me if I ever got nervous in front of a big crowd.



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"I sure hope so," I said, without a hint of sarcasm. "Because the day I don't worry about what I do is the day I quit doing this. It means I don't care about the outcome."

In the short term, when you're getting a project in shape at work or you're dealing with a crisis at home, worry is useful. It pushes you hard to do what you need to do to solve the problem. If you can look at yourself and know that you've done all you can to prepare and you've given your best effort, that's when you can let go of the worry and accept whatever consequences there are. After all, what more can you do than all you can do? 

*The Good Life Rules!*



# Can a Recession Actually Help Us?

Viewing the DJ economy through a unique lens

By Peter Merry

**The other day I overheard a veteran DJ sharing about his current strategy for dealing with our recent economic downturn.**

I was surprised to hear him sharing about several different automatic discounts he's been offering to try and stay "competitive" in the current recession. However, what amazed me the most was that someone with his high level of experience, skill, and talent would feel the need to compete on price with other DJs who were clearly less qualified, less skilled, and less talented.

## A Different Economic Indicator

When times get tough, too often we will focus on the negative news stories about the unemployment numbers, the rise in foreclosures, and the failures of banks and other businesses. Those are all real indicators of the overall state of our economy, but they should not serve as the primary source for determining the value of our services. Our first and primary source for measuring our value should be the volume of inquiries we are still generating. I know many DJs who were suffering well before the economy started taking a turn for the worse simply because they had not been creating enough demand for their unique services. Back when people had more money to spend, they still were not getting the volume of calls they needed because their services and performances were not perceived as unique and extraordinary. Then when times got tougher, they discovered a perfect scapegoat for their lack of demand.

But don't tough times eventually trickle down to all businesses? Yes and no. Yes...eventually things will get a little tougher for everyone. And, no...things

won't get so tough if you have created enough demand for what you can provide as a unique, individual entertainer. Part of creating the kind of demand that can withstand an economic crisis is believing that what you do has much more value than others may be willing to ascribe to it.

If given the choice, how many brides would rather have a fun, smooth-flowing reception over one that is boring and just drags along? I'd wager that the vast

**Even in tough times, there are more brides looking for great entertainment than there are entertainers who can truly deliver beyond their expectations.**

majority would choose the former. But how many brides in your area will be able to actually find an entertainer with the skill and talent to make that happen for them? I'd bet the actual numbers are fairly low. So the demand for quality entertainment clearly outweighs the supply. This means that even in tough times, there are more brides looking for great entertainment than there are entertainers who can truly deliver beyond their expectations.

## Elevating Entertainment

But let's look at this from yet another angle. During tough economic times, what is the one thing a bride won't want her guests to be concerned with while attending her reception? The troubles they have been facing, or will be facing soon, in their everyday lives. In other words, they want their guests to leave their problems behind and just have fun celebrating for a few hours. Will the flowers help them to forget their past due bills? Will the chicken dinner take



away their worries for the coming week? Will the color of the bridesmaid's dresses create moments filled with laughter? (Well...that last one could happen.) The common sense answer is "no"

to all of the above. It is the function of the entertainment to create those memorable moments filled with laughter that will temporarily relieve the guests of their day to day concerns.

It is my firm belief that when times get tough, people will still get married and they will still want to celebrate and enjoy their special day regardless of what is happening in the world around them. This leads me to believe that the value they will place on extraordinary entertainment will only increase when financial security is decreasing.

When times get tough, people's priorities tend to change. Instead of opting for lavish décor, they might prefer to invest in a higher caliber of creative entertainment. Rather than spend \$5,000 on a wedding dress, they may choose to allocate funds towards a \$5,000 wedding entertainer. In lieu of spending a small fortune on personalized favors, they could decide to hire a Master of Ceremonies who can create a personalized experience.

If you focus on creating the most personalized service, on delivering the best quality performances, and on improving your skills both in sales and as an entertainer—then you should see a direct impact on the demand for your services. Such demand can withstand tough economic times because you alone will be able to help the bride and groom and their guests leave their troubles behind just long enough to create a reception celebration filled with laughter, dancing, and joy...and that's worth a whole lot! 🍷



## ASSOCIATION NEWS



**The national leadership of the ADJA would like to let everyone know about some tremendous new benefits that it is now providing for its members:**

### TextLive

This is the product you need to creatively use SMS or text messaging in your business. If you're in the youth or corporate events markets this is for you! There are literally hundreds of ways to use it to better connect to clients, and offer unique services to your existing and new clients.

It is even a great way to get the jump on others at a bridal show. Have brides sign up for free wedding planning tips by just texting their e-mail addresses to a specified number. Now you have dozens of brides' e-mail addresses and cell phone numbers. While others wait for the attendee list, you have a two-week jump on contacting pre qualified brides.

Contact TextLive.com today and tell them the ADJA sent you. As an ADJA member there is special preferred pricing just for you; check the members-only area.

### Fantasy Photo Booth

One of the hottest new items for the special event market is the portable photo booth. ADJA, in collaboration with Fantasy Entertainment, has put together an awesome deal for ADJA members on what is probably the hottest item of the year in the mitzvah, youth and corporate markets. ADJA members get exclusive pricing, saving you literally hundreds of dollars! Joining ADJA just get's better and better...Membership really does have its privileges.

### RingCentral

In an effort to help members have a more professional phone presence, we have provided an excellent opportunity to utilize the very latest and most powerful features of RingCentral, at a great price with a nice discount. RingCentral is a virtual PBX system—you know, like the all the big companies have. This

allows you to have rules-based call management, 800 numbers, fax numbers, visual voicemail, "ring me" calling directly from your website, call forwarding, and "follow me" call management to automatically transfer the calls to where ever you are. The most common annoyances that many consumers have indicated are that most DJs don't answer their phone, or if they do, they don't answer it professionally. If you have been looking for a way to give your business a better image, here's a great option. RingCentral offers awesome packages starting at just \$9.99 a month. See the members-only area for more details.

### From the Mailbox:

*Hey Drax,*

I got a call two weeks ago from someone who found me on the ADJA website. That took her to my website, where she spent some time and then called. This led to a meeting last week, and Friday I received her deposit. On the follow-up call she said she interviewed 4 DJs she found on the ADJA

introduce me to the ADJA.

*Chris Terry*

*Encore Entertainment*

*Chris, thank you for being the kind of member to be your best self and present the best image of our profession to your clients. Glad we could help! - Dr Drax*

### New to the Newsletter

We would like to welcome Brian Harris, Chad Wandel and Bill Lage to our newsletter staff. Each will be authoring a regular column. Brian will be authoring a column (which you've already enjoyed, starting in the previous issue) on improving your musical knowledge and beatmixing, called "In the Mix." With the popularity of photo montages and photos online on our websites, Chad will be authoring a column on the fundamentals of Photoshop. Bill Lage will be heading up our efforts to expand education in the school dance market. We welcome these talented members who have stepped up to share their expertise.

## Summer Conference and Show

ADJA announces The Summer Conference and Show: "Empowering Your Dreams." In a bold move to expand its educational offerings, the ADJA has announced that it will hold it's first-ever National Conference.

"Unlike other organizational conferences, this one will be for everyone that is a mobile DJ, not just our members only," says ADJA president Dr. Drax. The conference will take place July 12-14, 2009 In Chicago, Illinois.

The conference will be unique in that it will feature three tracks of educational content, along with two full days of exhibits of the latest gear, technology and educational products and services from over 30 exhibitors. It's all designed to help you build your business. Empowering Your Dreams will feature a gear track, a performance track as well as a business track all running simultaneously.

"We intend to set the standard for DJ conferences," explains Dr. Drax, "providing real education on broad-based topics with advanced level programs as well."


Registration price for ADJA members will only be \$49...what a deal! Get your spot now as space is going to be limited!

site and I was the most expensive but she felt I was also the most qualified. It's a huge outdoor wedding, over 400 guests. Between lighting and DJ the ticket was \$3,800. Goes to show you cheap rates don't necessarily lead to business, even in these difficult times. I'm not a numbers guy but I figure my net profit on this event should cover my membership for the next 12 years.

Thanks again for taking the time to

ADJA will continue to pioneer more and more benefits, more education, and more discounts on things you want and need. ADJA is the global leader, and the world's largest association for professional DJs. Nobody else even comes close.

If we can ever assist you in building or growing your business, just call anytime.

*Best Regards, Drax* 



# School Dance Market: A Veteran DJ Perspective

By Bill Lage

**M**y name is Bill Lage and I am a mobile disc jockey in the Twin Cities of Minnesota. My main focus for events is the school dance and large groups of teens. From small, 100-person family dances to large national conventions with 5,000 high school kids, I have quite honestly seen it all.

I have had wonderful successes and quite a few embarrassing moments. From my 15 years of experience I would like to share some of my thoughts about how to improve your school dances.

## Press Repeat

My personal approach to school dances is to use a repeat business model. Once I get an event for a school I expect to be there next year and the year after that and so on. As most people who do school dances know, this is not as easy to do as it is to say. You have to smile, put up with kids, make sure that you keep in touch with the advisors and leave them all happy after you were there, keep them looking forward to your next event. As long as you provide an excellent service—one that makes the teens, the chaperones, the parents, and of course the school administration happy—then you will be doing that dance year in and year out. Considering the state of today's economy, this business model can surely be helpful to the mobile disc jockey's bottom line.



For example, knowing that State High School will call you every year around Valentine's Day for their sweet heart dance will mean that you will have guaranteed yearly income. This business model

obviously differs from the wedding dance only business model where you perform once then hope that some of the wedding reception guests remember your name or grab a business card from you. The basic formula is this...

*Excellent Service + Communication  
with School = REPEAT BUSINESS*

This sounds enticing, but keep in mind that a school event does take a different approach than a wedding reception. You can't just go into the school, play any music you can find, no matter what the lyrics and just get paid and go home. You need to know the music! You need to know the expectations of

# Meet ROI: Return on Investment

By Mike Fernino

**T**his is a very exciting time in my career. Technology has finally reached the point where amazing results can be created for not so amazing amounts of money!

Many of the same special effects often seen at major concerts are now available on a smaller scale for the DJ industry. But, with the media preaching doom and gloom every day, many DJs have decided to hide under the bed, rather than aggressively re-invest in themselves.

I have often heard from fellow DJs things like: "I already have great speakers, so why buy new ones? Use what



you have and let the equipment pay for itself." While this is a safe philosophy, I still believe in the concept of... "You have to spend money to make money."

Take, for example the new lighting effects and technology on the market. If I were to tell you how to take a \$3,000 investment in this area and turn it into a \$10,000 return, would you have interest? Of course you would! That would be a fine return for even the best stock portfolio.

## Your Friend, ROI

Return on investment is a big deal these days, and here is how I made my money work for me. With about a \$3,000 investment in 12 LED lighting fixtures, along with wireless DMX receivers, my company now offers an "Architectural Lighting Package" to our clients. We promote the package hard, and the brides are buying. Up-selling is a very powerful tool to increase your

income without increasing your client volume.

If you can discover and embrace new technology that will enhance your events, people will have interest. You see, the bride does not ultimately care about how good you look; she only cares how good SHE looks on her day. So, don't invest in the wrong technology. Put your money where you will have best chance for a nice profit.


In our case, to promote and get the word out about our new wedding package, we did a full photo spread about the architectural lighting, along with video footage, and then posted about it on our blog. In addition, we made sure that every existing client was informed with a monthly e-newsletter. Brides saw this new, hot wedding option and had to have it! We gave them a way to make their weddings unique, and look pretty good ourselves in the process, but the important step was promoting. If a customer does not know that you offer something, they won't ever buy it.

I find that most brides want to be different. Give them the means to be different from all the other weddings





the students and the administration. You need to provide some level of interaction. If you do not do this, the students will control the event—and you will not be asked back. This may sound a little intimidating but know with planning, some patience and a desire to meet the needs of the school dance planners, you can begin to tap into the school dance market for years to come.


In my next few articles, I will dig deeper into these ways you can make school event success happen, and hopefully help you create a positive experience for the teens and gain the admiration of all the chaperones and faculty in attendance. Until next time...peace! 

*Since 1994, DJ Bill Lage has been creating fun, energetic and memorable events for wedding receptions, school events, church events, private parties, and corporate clients throughout the United States, specializing in high-interaction events for the entire family. He is the founder of TKSound Mobile Music Service and is its sole performer.*

out there, and you will sell.

What seemed to work very effectively as our promotional point was the idea of “painting” a banquet room with a custom color theme, matching the bride’s colors. You can even match the bridesmaid’s dresses or table covers to truly bring a unique look to a wedding facility.

How did we turn \$3,000 investment into \$10,000? Simple, we sold the package before we even purchased the lighting system. When we had sold enough to cover the cost, the system was purchased. So essentially, my clients purchased the system for me, and I get to keep it. Now we have \$10,000 worth of architectural upgrades for 2009. All this with no initial investment, with the exception of time investment to promote.

Sometimes, it pays to spend and not hide scared under the bed in a lagging economy. It's fine to spend money on your company, but make sure you purchase the key items that will give you the best return on investment. 

#### THE MASTER'S SERIES

## MORE ON THE MARKETING DRIP: HOW TO KEEP IT GOING

By Scott Faver

### How do you eat an elephant? A piece at a time.

How do you tackle a big project? A piece at a time. How do you stay in touch with your clients? Drip, drip, drip. That's the way to do it. And I'm here to show you how to do it.

Many DJs have already signed up for my weekly games and marketing tips. It's not too late, you can too. Go here: <http://thepartyfavers.com/maillistform.html>. Each week or so, DJs around the world receive a tip. It's what I call a “drip.” A way to stay in touch with my client base on a regular basis.

You can do the same for your brides by offering Wedding Tips. Or CEO: Corporate Event Options / CFO: Corporate Fun Options. These are just other ways of saying, “Party Tips.” And the purpose? To stay in touch, top of mind, with your client base.

Note, this drip tip refers to e-mails. Even more powerful is to drip via mail, e-mail, fax, and a phone call campaign. SOC: Send Out Cards is the best way to create a personalized drip via mail.

Content is king. And it's NOT all about you. Instead your tips have to be timely, informative, occasionally lighthearted, and always professional. To that end, the underlying message is, “hire me,” and the overt message is, “I'm here to help.” So be helpful. Provide options and ideas that relate to the success of their event, but not necessarily about your specific services. They can get that from your website or when you meet with them.

Networking can provide you with great content. Three tips from a local photographer that can make their event pictures better. Three tips from a videographer about lighting for good video that does not spoil the party atmosphere. Again, the same rules apply to tips to the services: Include their contact information, but this is NOT a direct pitch to hire their services.

Instead it's general, but helpful—simply ideas to enhance their celebration.

Here's an example of a wedding tip to give you view of the drip concept in action...

*Where's the wedding? On an island, a mountain resort, a boat, a carousel, at the beach, in a casino, a local hotel, a castle, private residence? Inside, outside, both, garden setting, lake, gazebo, your caterer...?*

*In addition to great music and entertainment, I can also help you find the perfect place for your ceremony and \ or reception. Tell me what you are looking for and I can provide some great suggestions.*

*I'm even be happy to visit some venues with you, make suggestions, and help you select the perfect place for your celebration*

(You can look at the form here: <http://thepartyfavers.com/locations.html>.) With the information I can make venue suggestions that look like this...


*Regarding your search for the perfect venue for your Wedding celebration, I highly recommend the Hilton. I spoke to Paris and they have availability for your celebration.*

*Hilton c/o Paris 1234 Hilton Dr Los Angeles, CA 123-456-7890 [www.hilton.com](http://www.hilton.com).*

*Please feel free to contact Paris directly regarding the Hilton's amenities for your wedding. And I'd be happy to meet with you and Paris at the Hilton to discuss why this is the perfect site for your wedding.*

Paris at the Hilton receives a bcc (blind carbon copy) of the e-mail I send to the bride, letting her, Paris, know that I have referred the Hilton to this couple. Then I send a separate e-mail to Paris with the bride's details: date, contact information, and why I suggested the Hilton for her wedding, including any specifics the bride is looking for on her wedding day, such as outdoor wedding, ceremony and reception, etc.

I personally think it's only fair that referrals be a two way street. How excited do you think your local catering executive will be when you send clients? Especially when most vendors are simply there with their hands out, saying “Feed me!” Who do you think they are going to want to do business with?

All of this from a little drip, drip, drip. More drip tips when we meet again. 



## IN THE MIX

# NOTEWORTHY BEATMIXING

By Brian Harris

**W**elcome back to my new column. Last issue, I discussed the benefits of beat-mixing and how it can enhance your dance floor, creating a consistent pulse within your music set.



If you missed that article, please go back and check it out (page 49 of MB #119, Jan. 2009). In this issue I am going to discuss musical notes, and how to count them. Have no fear! You don't have to be a musician/drummer to comprehend this.

The three basic parts of the drum beat:

- Kick (bass drum)
- Snare
- Hi-hat (or ride cymbal)

The three basic notes we need to know about when mixing:

- Quarter notes
- Eighth notes
- Sixteenth notes.

Quarter notes are the basic "pulse" of the song. In house/euro music, it's the steady "1-2-3-4" count; or kick-snare-kick-snare in rock songs like "You Shook Me All Night Long"

Eighth notes are created when you divide a quarter note in half (creating two eighth notes). eighth notes are counted "1&2&3&4&" and are what you typically hear on the hi-hat (or ride cymbal) within most songs. When the drums kick in on "You Shook Me All Night Long," what you hear on the hi-hat are eighth notes.

Sixteenth notes are the least common to count when mixing, but nevertheless, an important piece of knowledge to have in your counting arsenal, especially when you want to create a unique mix. Sixteenth notes are created by dividing eighth notes in half (creating two sixteenth notes). Have you caught on to the pattern yet? We keep dividing and doubling the amount of notes. Sixteenth notes are counted "1e&a, 2e&a, 3e&a, 4e&a."


I will now leave you with a simple mix to try at your next event!

*Start with BOOTY CALL (113 BPM). Right at 20 seconds from the end (after the "east/west/south/north" lyric), bring in 1, 2 STEP on beat 1. Right when BOOTY CALL ends, the first verse of 1, 2 STEP will begin—a great transition.*

*Next, bring in RESPECT. I recommend using the original Aretha Franklin version, but if you have a younger crowd, or you just want something different, try out the Kelly Clarkson version. It's got more energy and she just wails on her vocals.*

*With Aretha's, you'll want to bring its 112 BPM up to match 1, 2 STEP at 113 BPM. Aretha's tempo actually increases throughout, just ever so slightly to 115 BPM by the end.*

*If you choose Kelly's version, you'll want to bring 1, 2 STEP up to 116 BPM to match Kelly's tempo. However, Aretha's remixed version is also 116 BPM. Have fun!*

In the next issue, I will cover, in detail, songs that don't start on "beat 1" as well as songs that you need to be aware of, which start at one tempo and end in at another. (Some intentionally, some not!) 

Brian Harris is the owner of Brian Harris Entertainment in Dayton, OH and can be reached at [info@BrianHarrisEntertainment.com](mailto:info@BrianHarrisEntertainment.com).

## SALES SUCCESS FROM A TO Z

# SALES SUCCESS: J TO L

By Mitch Taylor

**L**ast issue we discussed LG, H and I of Sales Success. This month we continue with J, K and L.

### J = Just Be Yourself

In order to truly care about your clients, you can't put on pretentious airs. People can genuinely see right through such an "act." Be yourself. Share stories with them about your life—your previous weddings and your passions. People buy from people they know and who they like. Being genuine is definitely an important part of the sales process.

### K = Know "Before Whom You Sit"

If you have taken any sales classes, this is one of the premier principles that is taught. Research your clients and find out what their interests are. Check out their MySpace or Facebook page, visit their blog, or in some cases, even their wedding website. This additional insight can pay dividends in the future. In your initial conversation, are your clients quiet and reserved on the phone? Or are they laughing and sharing what has happened to them that day with you? This will give you



some insight as to how they should be approached in the sales meeting. If someone is quiet and shy, don't move really close to them and





Speak with an overbearing tone. On the flip side, if they are more "over the top" personalities, don't be timid in your approach with them. This technique is sometimes described as "mirroring" your customer. Of course I don't suggest doing everything that they do in the meeting, as that would be quite awkward and would come across as contrived. You should not come across as the pushy used car salesman. However, getting to know your clients' likes and dislikes ahead of time and adapting to their level of comfort will help establish common ground with them and will put you well on your way down the road to the sale.

### **L = Listen to Your Clients First.**

It's been said that we as people have two ears and one mouth for a reason. When engaging your clients in conversation, who asks most of the questions? Is it you, or is it your client? The person asking questions is in the most control of the conversation, because they get to listen to the answers. In sales, and truly in any communication, you should listen twice as much as you speak. When I say listen, I mean ACTIVE LISTENING. Don't just pretend to listen, while you're actually thinking about what you are going to say next and formulating your next words. By definition then, you are not listening. When you truly listen to your clients, you will respond by re-stating their concerns and suggesting that you work on a solution together. You engage in meaningful conversation about their event and show them that you are the professional who can deliver exactly what they are looking for...because you listen...because you truly care about the success of their event.

Thanks for reading. I'll be back next month with M, N & O in Sales Success. 🎧

## Getting Control of Calibration

By Chad Wandel

**If you ever plan on creating and updating your own website, designing your own advertising pieces or simply want to print good photos, then the very first thing you must do is get calibrated.**

The fundamental foundation of working in Photoshop or any other image editing software for that matter is calibration.

Have you ever tried to print an image from your computer and it didn't look the same as on your monitor or have you viewed your website from a different computer and the colors were not what they should have been? Calibration is what will unify your efforts and provide professional results to your web and print products.

### **Sensing Your True Colors**

For a while now, I've been using a software/hardware combination called Spyder2Pro from Colorvision. There are newer versions of this product available, but mine works just fine. The Spyder is an optical sensor that, when placed on your monitor or other displays, will optimize and unify your colors by



creating a color profile for your monitor. The device does this by displaying patterns of colors from your monitor and observing your room's lighting conditions. Calibrating your display is very easy and only takes a few minutes. This

### **FUNDAMENTALS OF PHOTOSHOP**

operation should be done for all your computers and any time you change locations with your screens. The best part is, it also works for your projectors, LCD screens, plasma screens, and your printers.

The importance of calibration will be most significant in Photoshop during editing and image enhancements. Having true calibrated color in your display will



allow you to know when your shadows and highlights are correct, when your skin tones actually look like skin and when your colors accurately represent your vision. You can easily waste

time and energy enhancing a photo only to have the printed result look nothing like what you had edited. So step one in obtaining professional results is to purchase a calibration device and calibrate all your displays. Print shops, photo labs and marketing companies have calibrated systems; if you want to get the image from your computer to match what they see and what gets printed, then you also need to calibrate your system.

Anyone can learn Photoshop. The real goal is to obtain professional results consistently and the only way to do that is to work from a calibrated platform. In future articles on various Photoshop techniques, you will see firsthand the importance of working on a calibrated system. 🎧

*Chad Wandel has been in the entertainment industry for over 13 years. He is a published professional photographer and an award-winning videographer. He is a Certified Wedding Planner and also works as the instructor for the University of Texas at Arlington's Certified Wedding Planner course. Chad currently serves as President of the Dallas-Fort Worth Chapter of the American Disc Jockey Association.*





## Contact the AMERICAN DISC JOCKEY ASSOCIATION

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Glendale, AZ 85308

By Phone: 888-723-5776  
By Email: [office@adja.org](mailto:office@adja.org)  
By Click: [www.ADJA.org](http://www.ADJA.org)

# It's Time to Invest... In Yourself!

By Jim Cerone

**What's the secret to success? Invest in yourself. That simple phrase covers a lot of ground, so please allow me to break it down.**

To me, the definition of investing is constant, steady progress. When we think of the word "investing" we automatically think of money, but I encourage you to think of your time and energy as currency that you invest as well. In fact, Theophrastus, a Greek philosopher, is quoted as saying, "Time is the most valuable thing a man can spend."

You've probably heard the phrase "invest wisely." That means when something important is at stake (your time, energy and money), you should carefully analyze the situation, make a list of pros and cons involved in your choices, and then act accordingly. Also, be wary of any deal that seems too good to be true. There are times when the word "con" has a completely different meaning, illustrated by another old saying: "A fool and his money are soon parted."

Let's deal specifically with money for a moment. When was the last time you made a monetary investment in your business? If you bought new equipment, did you think about how long it would take you to recoup your investment, or did you buy shiny new gear on impulse? (I confess, I do that too!)

Equipment purchases should be part

of your business plan. You should do market research and find out what the going rental rate is before jumping in with both feet. If you spend a sizable amount of money on new LED lighting, for example, how many times do you have to sell that option to your clients before you make your money back? Are there some deals that are too good to pass up? Yes, but you should still think it through before handing over your credit card.

### Making Your Day Pay

Now, let's talk about how you invest your other important assets; time and energy. Every day has 24 hours. The older you get the faster those hours and minutes seem to go by. Maybe your parents or teachers instructed you to "use your time wisely." We all need to let loose and have fun on a regular basis, but when it's time to work, it's good to have a plan of attack.

Do you set goals for yourself? Do you have a daily "to do" list? Especially with the number of distractions we have in our society, it's harder than ever to be productive. We need to be proactive in gaining control of the time we have available each day. Find a strategy that works for you and stick to it.

One of my favorite ways to invest my time is by reading. Please let me suggest two helpful books: *Getting Things Done: The Art of Stress-Free Productivity* by David Allen; and *The 4-Hour Workweek: Escape 9-5, Live Anywhere, and Join the New Rich* by Timothy Ferriss. Both authors present efficient, effective systems for handling your workload. Timothy Ferriss even suggests—gasp—only checking your email once a week. The point is that by

investing your time to learn new ways of doing things, you may actually free up more of your time to have fun!

One more key component is how you invest your energy. The next time you get upset about something, stop yourself and ask, "Is this really worth getting angry about?" If you're like me, you'll realize that you're wasting a lot of precious energy on things that don't matter. To quote that wise rock and roll philosopher, Tom Petty, in the song "Here Comes My Girl, 'I just catch myself wonderin', waitin', worryin' about some silly little things that don't add up to nothing!'"

Life really is too short to carry grudges or to let jealousy and petty differences steer you away from where you want to go. Focus on what you CAN change and realize that you have the power to create just by thinking. Invest your energy where it will do the most good for you and for those you love.

Investing your time, energy and money wisely takes just a little extra effort to step back and see the big picture. My business truly became successful when I began to invest in conventions, educational materials and workshops. By getting in the habit of investing regularly, I have made steady, constant progress. I will never be satisfied and I am always striving to learn and improve every day because I also know another important investment principle: the power of compounding. That's a column for another day... 🎱

*Jim Cerone is an ADJA member and creator of the Perfect Host DVD series. For more information, visit [www.jimceronetheperfecthost.com](http://www.jimceronetheperfecthost.com).*





# A Buyer's Market?

Don't tear down your pricing...build a vision of superior value for your prospects

By Larry Williams

**B**y nature, DJs spend a great deal of time focusing on how to market their services to their customers. In doing so, they don't often give great attention to how consumers engage in simple buying practices that affect our profession. In an on-going effort to recognize consumer perceptions, we'll look at a buying characteristic that can be detrimental to our marketing efforts.

## A BUYER'S ADVANTAGE

In real estate, as with other professions, a "buyers market" is recognized as a market condition that favors the buyer or consumer. This is often made possible by lower than normal prices due to a supply of commodities that exceed demand. In essence, more people want to sell than want to buy.

In a buyers market, the buyer has the advantage. This is because the overabundance of commodities or product (offered by the sellers) allows the buyer the opportunity to "bid" or "negotiate" a better price. Sellers are motivated because the movement of their product may be slow. In this situation, buyers are in a perfect position to "pick and choose," "take their time" to find a great price on the product or service they are seeking.

## A SELLER'S ADVANTAGE

In a "seller's market" the opposite can occur. Sellers have the advantage because they possess a product that is not abundant and therefore, is often in high demand. Buyers realize the need to "act fast," as negotiation is not often a realistic option. In contrast to a buyer's market, a seller's market is indicative of more people who want to buy than want to sell.

## REAL ESTATE VS. DJs AS COMMODITIES

Nowadays, it is not uncommon for many locales to have an overabundance of DJs for the buy-

ing public to choose from. This is evident in the saturation of numerous advertising mediums that are immediately available to customers. With no shortage of DJs to contact, this means there are plenty of DJs to meet with and to book. With so many DJs working diligently at securing these customers and so many viable options for consumers to consider, it is apparent our industry has for some time been a buyer's market.

Even though the outward appearance of such a condition may favor the consumer, one should not get overly discouraged by this perception. Let's look at this in the same manner one would as a real estate agent. In a buyer's market, there may likely be an excessive number of homes available to choose from in a particular area. But let's say the area is a major new development that boasts a golf course, lake and/or nearby mountains.

Even though this is a desirable area with many new homes for sale, there are only so many properties available with golf course or lake frontage and mountain views. The more desirable properties are likely to be these homes. Basically a seller's market exists within the larger context, but because of the overall number of choices available, the consumer perception remains one that is in their favor. After all, the customer does not have to "buy up" to the higher priced and more desirable property. This decision is optional.

There is a very similar to the current DJ market situation. There are plenty of DJs (houses) available at first glance. However, there are only so many professionally business-minded DJs (more desirable properties) to choose from. This number can further be narrowed by making your business stand out as more exemplary, by offering unique services or other extra value options.

Once again, customers will believe they have the advantage of a buyer's market, when in fact the narrowing of the field of professional DJs

will create a more realistic seller's market.

## USING THIS PERCEPTION TO YOUR ADVANTAGE

You can effectively redirect your potential client's perspective by separating yourself from the majority of available DJs. By thinking outside the box, marketing your unique characteristics and elevating your level of customer service, you can establish your company as a more desirable commodity in the eyes of your customer.

The starting point for most consumers is one that mirrors a buyer's market, simply because of the volume of available options. When you have established your company as ethically sound and highly desirable, and communicated that clearly to your potential client base, then you have effectively created a sellers market, giving yourself the advantage of commanding top dollar, generating demand for your services, and providing a greater opportunity for consumers to decisively choose your service.

The beauty of the situation is that the customer feels great about their decision because they have succeeded in finding the perfect company—the jewel in the large haystack of available choices. **MB**

Larry Williams is the author of the acclaimed title, *Mind Your Own Business*, and is a nationally recognized seminar speaker. He serves as a chapter director for the American Disc Jockey Association and has also served with the national organization. In 2006 he was awarded the ADJA's Michael Butler Humanitarian Award. For more information, please visit [www.djlarrywilliams.com](http://www.djlarrywilliams.com).



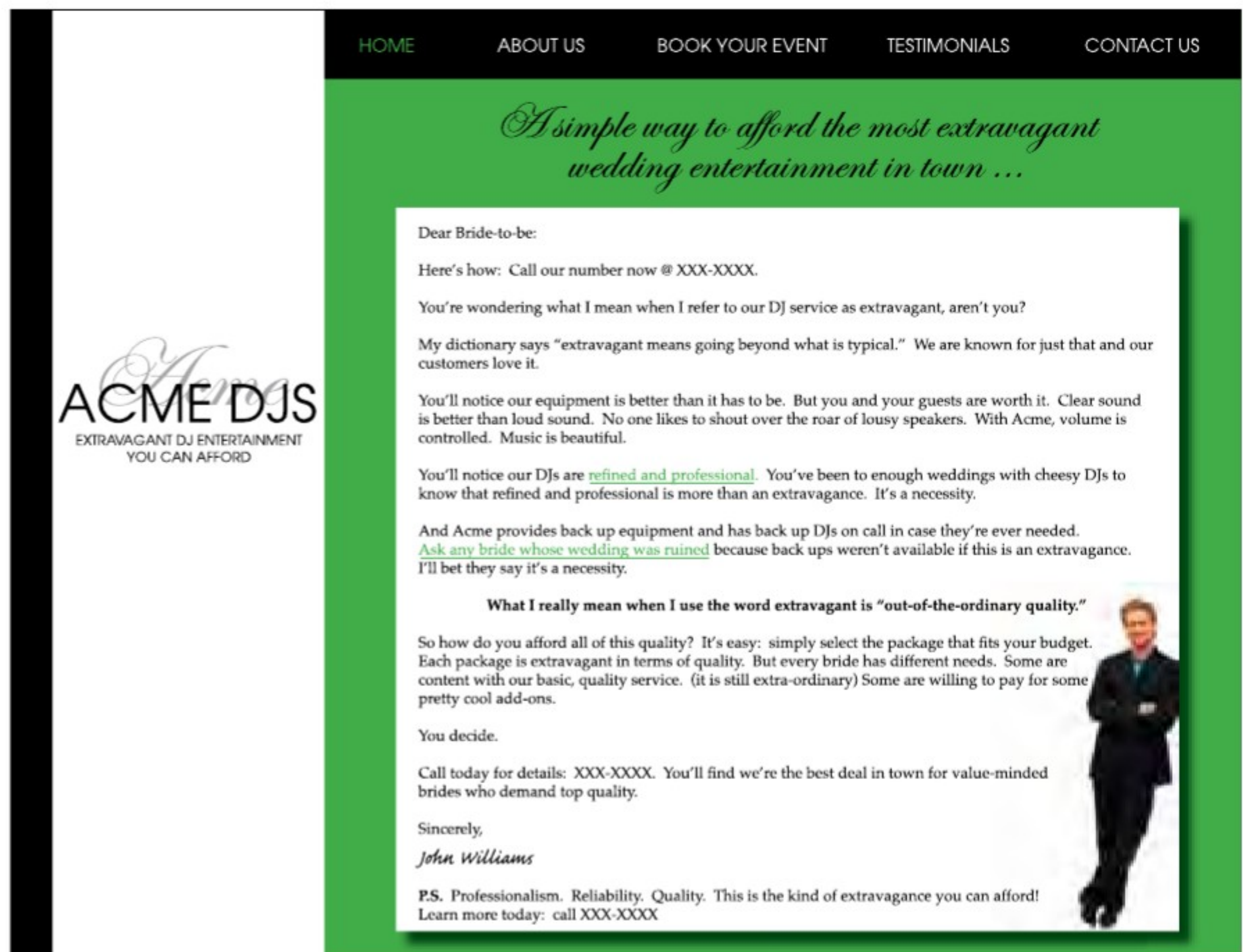


# Dust Off Your Web Welcome Mat

How to make your home page homier...to connect better with clients

By Tom Quiner

I googled DJ entertainment and checked out the first ten companies that popped up. I was interested in their home pages. There were some good ones. Most were too busy, though. And most weren't personal enough. In this economy, I suggest you revisit your home page and make it more personal. There are many ways to do it. Here's one approach.



HOME ABOUT US BOOK YOUR EVENT TESTIMONIALS CONTACT US

*A simple way to afford the most extravagant wedding entertainment in town ...*

Dear Bride-to-be:

Here's how: Call our number now @ XXX-XXXX.

You're wondering what I mean when I refer to our DJ service as extravagant, aren't you?

My dictionary says "extravagant means going beyond what is typical." We are known for just that and our customers love it.

You'll notice our equipment is better than it has to be. But you and your guests are worth it. Clear sound is better than loud sound. No one likes to shout over the roar of lousy speakers. With Acme, volume is controlled. Music is beautiful.

You'll notice our DJs are refined and professional. You've been to enough weddings with cheesy DJs to know that refined and professional is more than an extravagance. It's a necessity.

And Acme provides back up equipment and has back up DJs on call in case they're ever needed. Ask any bride whose wedding was ruined because back ups weren't available if this is an extravagance. I'll bet they say it's a necessity.

**What I really mean when I use the word extravagant is "out-of-the-ordinary quality."**


So how do you afford all of this quality? It's easy: simply select the package that fits your budget. Each package is extravagant in terms of quality. But every bride has different needs. Some are content with our basic, quality service. (it is still extra-ordinary) Some are willing to pay for some pretty cool add-ons.

You decide.

Call today for details: XXX-XXXX. You'll find we're the best deal in town for value-minded brides who demand top quality.

Sincerely,  
*John Williams*

P.S. Professionalism. Reliability. Quality. This is the kind of extravagance you can afford!  
Learn more today: call XXX-XXXX



Write a personal letter from you to the bride. (This assumes you're a wedding specialist). Make sure the letter is written to just one, single bride to increase the impact and make it more personal. This is a "me" to "you" letter. Refer to yourself as "I" instead of invoking the collective pronoun "you," which is less personal. Include your photo. Eyes will immediately be drawn to it. Watch readership go up. Your photo should be taken professionally with an interesting pose, perhaps like the one in the sample home page that accompanies this article.

Don't be afraid to take on price concerns. In

the nearby graphic, I use a curiosity headline: "A simple way to afford the most extravagant wedding entertainment in town..." The letter that follows develops the theme that quality is affordable.

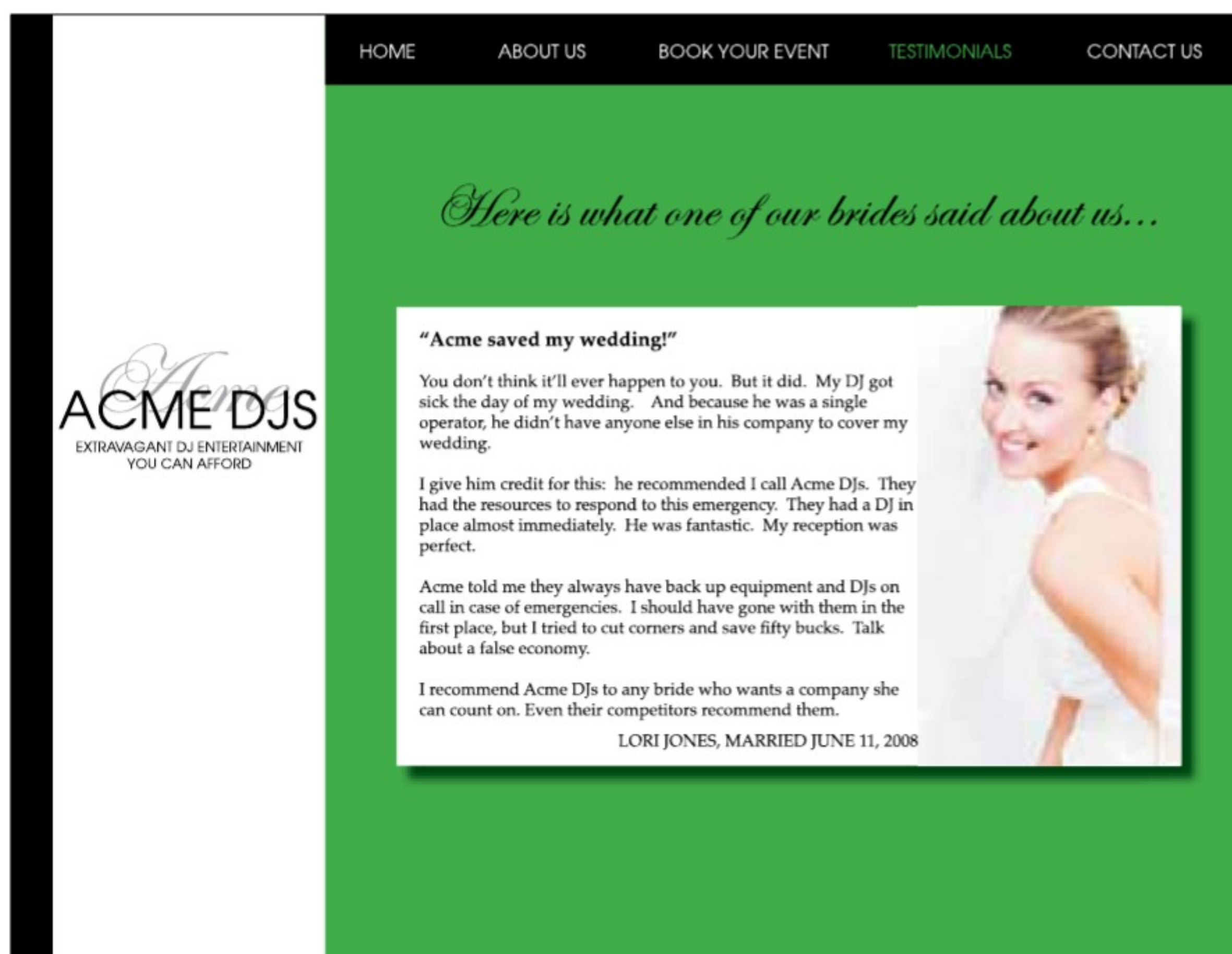
Plant seeds of doubt if brides don't use you. In my example, I refer to cheesy DJs with lousy equipment and no backups. To overcome price resistance, brides need to know they may pay a worse price if they scrimp. Put a link in your letter that takes the reader to your testimonial page. I provide one example, a testimonial of a bride who actually hired another DJ. Acme had to bail him out. The idea is to gently guide prospects through your website with strategic links that build on a central marketing theme. In my example, the central theme is that (extravagant) quality is more than affordable, it's a necessity. Use your phone number a lot. I put it in the letter three times. Some DJs prefer to transact as much business online as possible. That's fine. I like the personal touch and would prefer phone calls, if you do too, use your phone number liberally.

Write clearly. Keep paragraphs and sentences short. Use an occasional subhead to break the letter up. Write to the 6th grade level.

Use a P.S. I like to bold the P.S. itself. Everyone will read it if your letter is short enough to fit on one page, which I also recommend. Offer a quick, easy solution. That's what every stressed out bride wants, thus my use of the word "simple."

**MB**

Tom Quiner, president of Breakthrough Marketing, Inc. has just written a new collection of Instant Sales Letters on CD-ROM for DJs: How to Fight Price. The price is \$29.95. Call 1-800-810-4152 to order. In Canada, call 515-276-9266.



HOME ABOUT US BOOK YOUR EVENT TESTIMONIALS CONTACT US

*Here is what one of our brides said about us...*

**"Acme saved my wedding!"**


You don't think it'll ever happen to you. But it did. My DJ got sick the day of my wedding. And because he was a single operator, he didn't have anyone else in his company to cover my wedding.

I give him credit for this: he recommended I call Acme DJs. They had the resources to respond to this emergency. They had a DJ in place almost immediately. He was fantastic. My reception was perfect.

Acme told me they always have back up equipment and DJs on call in case of emergencies. I should have gone with them in the first place, but I tried to cut corners and save fifty bucks. Talk about a false economy.

I recommend Acme DJs to any bride who wants a company she can count on. Even their competitors recommend them.

LORI JONES, MARRIED JUNE 11, 2008





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Since 1987



# Targeting Prospects Through Social Networks

Facebook and others can help you reach precisely who you need to

By Jim Weisz





I'm not quite sure when I finally succumbed to peer pressure from my friends and signed up for a MySpace account. If I had to guess, I'd say it was probably about two years ago. I had heard of MySpace but always thought it was just a site for teenagers. Upon signing up I was surprised to see quite a few friends from high school were already members. I graduated from high school in 1999 so it had been about 8 years since I had talked to many of the people I was finding on MySpace. I enjoyed checking out their profiles, seeing pictures and reading about what they were doing.

For a while I was logging on multiple times a day—when someone would add me as a friend, when someone would send me a message or just to browse the site doing various things like checking out my friends pages or looking for other people I knew. It was a lot of fun—and a great time waster too!

Since I'm a tech geek in my own right (I subscribe to several computer tech magazines—don't tell anyone though!) I had heard of Facebook but was content with MySpace. In doing research for this article, I discovered I signed up for Facebook in January of '08—so about a year after I signed up for MySpace. I remember receiving e-mails saying people I knew were trying to add me as friends on Facebook but I didn't have an account so I should create one. I gave in and signed up but didn't do much with it. Every few days I'd get an e-mail saying someone requested to be my friend. After a while it seemed like every day I was getting a message saying someone I knew added me as a friend.

Finally, about four or five months after signing up I started logging in on a regular basis to see what Facebook was all about. While I never really got into the whole applications aspect of Facebook I enjoyed doing a virtual catch-up with friends like I had been doing with MySpace. In just a couple minutes I could see where someone was living, where they work, and view their pictures, among other things. In checking out friend's pages I would see on their wall (the main body of their profile) other people I knew that I hadn't found on Facebook yet. I could also see friend's status updates, which are short little notes that tell others what that person is doing.

Anyone reading this who has either a Facebook or MySpace account probably knows how addicting it can be and how much time you can spend on these sites. But as a small business owner aware of two websites with millions of users each, have you started advertising on

either site? I know of many DJs who have created accounts for themselves in hopes of getting business (and if you're one of them be sure to check out my note at the bottom of this article) but why not shell out some money to get ads in front of the people on these sites?

#### ADVERTISING, SOCIAL NETWORK STYLE

One of the coolest things I discovered when researching the various aspects of advertising on Facebook and MySpace is how much you can target your ads. For instance, one of the best ways you can target your ads is to only have them show up for anyone who is listed as "engaged" in their profile. That means if you're primarily a wedding DJ your ads won't be wasted being shown to people who are single or married—how cool is that?!

In addition to targeting people by their marital status, you can also target people by their location, interests, education, age and sex, among other things. The great thing about that is since most mobile DJs work in a defined area and many are targeting weddings, you can really narrow down who will see your ads.

I ran some tests on both sites to see how many people would see my ads based on the criteria I selected. I ran the same test on both MySpace Facebook to see what the results would be. For both sites I said that I only wanted the ads to show up for people who lived in 10 cities that are close to me. I chose an age range of 18-30 years old. I left all the interests blank (so I would get the most possible people) and selected only people who had indicated they are engaged.

#### FACEBOOK

Facebook ads run on the right side of pages. The ads are primarily text-based, but may also have a small image. So you can either include your logo or some other image to portray your company.

Using the criteria previously mentioned, Facebook found 10,480 people who would see my ads. If I changed it so that it only showed my ads for female members it dropped the number to 6,640 people. Since we know the brides do most of the planning you could choose to only have the ads shown to engaged female members in your area.

Facebook allows you to choose a maximum amount you want to spend per day and there's a minimum of \$1 per day. So even if no one clicks on your ads you'll still pay \$1 a day. Facebook also allows you to pay per impression (anytime your ad shows up) or per click (anytime someone clicks on it). It suggested I bid between \$.52 - \$.68 per click, which means if I want to show up on a regular basis for the criteria I selected I should bid somewhere in that range.

#### MYSFACE

If you want to advertise on MySpace you create a banner ad using an application they have on their website. It was pretty easy to create an ad although it does take longer than simply typing your information into Facebook.

Once again using the criteria mentioned above, MySpace found 13,384 people who would see my ads and if I selected females only, then it

## Social Network Advertising Early-Adopters

Are you a DJ paying for ads on Facebook or MySpace? Or have you created an account on either site and are using it as a means to generate business? If so let me know so you might be included for a follow-up article. You can e-mail me at jim@discoverydjs.com.

brought it down to 8,736 people.

Like Facebook, MySpace allows you to set a daily limit; however the daily minimum on MySpace is \$5, which is significantly more than Facebook. MySpace suggested I bid between \$.55 and \$1.27, a much larger bid range than on MySpace.

I've noticed that over the last few months more and more of my friends are primarily using Facebook as their main social networking site. It seems like MySpace is becoming more used by the younger generation and Facebook is more for adults. In general, MySpace seems geared towards teenagers. So, even though by looking at my statistics MySpace has more potential people meeting my criteria in my area I would still advertise on Facebook over MySpace, especially if your focus is weddings.

#### LINKING YOUR WAY TO NEW BUSINESS

So why should you advertise on Facebook or MySpace instead of doing pay-per-click (PPC) advertising on one of the search engines? If you're currently doing PPC advertising I'm not sure I'd drop that immediately in favor of advertising on one of the social network sites. Instead, start a small PPC campaign on either Facebook or MySpace and see how it does.

Here's a scenario I can imagine that could make advertising on a social network site successful. A bride-to-be is on Facebook checking out some pictures her friend posted. While looking at pictures she sees an ad for a DJ. Now she may not click that ad right then but it might make her remember that she still hasn't booked a DJ for her wedding. So she might click the link or she might make a note to do that later. If she doesn't click the link hopefully she sees your company name and then when she's searching later that rings a bell with her. That doesn't mean she'll immediately book you, but if your company name is recognizable to her, when she's sifting through a list of DJs on Google it might make her click on your link over another company. **MB**



# Website Review

The website being reviewed in this issue was submitted by Ronald Zigmund of Tampa Bay Disc Jockeys ([www.tampabaydiscjockeys.com](http://www.tampabaydiscjockeys.com)). Want to see your website reviewed in a future issue? E-mail me at [jim@discoverydjs.com](mailto:jim@discoverydjs.com).

## Good

- Phone number at the top of every page.
- Good colors and good pictures.
- Easy-to-find buttons at the top of every page.
- Great bio page. I like that you date when the pictures were taken. I've never seen that before but it's a great idea. I know some DJs who use pictures that are 10+ years old on their website.

## Could Use Some Work

- I think this is the first website I've ever been to that essentially has three splash pages (pages you have to click on to get to the actual website). First you get a page with a large logo that you click on, then you go get to another page with a button you click and then there's another page with a picture of a bride groom and buttons to get to the actual pages on your website. What is the point of those pages? They are hurting your search engine positioning and serve no purpose. You should drop all three pages. When people go to your site I would recommend having them start on your services page.
- Sound shouldn't start unless the user hits a button to start it.
- The services page is poorly balanced. At the top you have a ton of pictures and then all your text at the bottom. You should integrate the text and pictures together. Also, there's just way too much going on at the top—cut out about 50% of the pictures and integrate them with the text.
- The customer page is impressive, since it looks like you're very busy, but I don't really get the point other than that. Since most events are private it almost seems like an open invitation for someone to come out to any of those events to see you. If that's your intention, then page is serving its purpose. Otherwise you might want to have some text saying you provide DJ services for X number of events per year and then have some quotes from past clients along with some pictures from the events.
- I didn't understand the music search tool at the top of your site. I thought it was going to allow me to pick music for a request list but it didn't. Then I saw all kinds of PDFs of music lists. It's 2009—brides and grooms expect to be able to pick music for their wedding online along with plan their wedding online. Sign-up for one of the services (such as DJ Intelligence) that offer those website tools and add them to your site. **MB**







# National Association Of Mobile Entertainers

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By Mike Ryan

Recently, while I was reading a book about the television show *The Dog Whisperer*, it occurred to me that often professional DJs have to take charge, kind like being a pack leader. For instance, this morning I was doing one of my charity tax write-off events for the Heart Association's Jump Rope for Heart at a local elementary school. After doing these events for the past several years I've developed a program of sorts. This time, the school's principle came up to me and asked for the mic; then he started to announce the beginning of the jump roping. I stopped him cold and politely took the mic away and in a fun way announced that's wasn't actually the way things were going to go. I took charge and started the show my way. The principle was cool with what I did and I believe he understood that I was in charge. He understood that I was there to put on a show. The proof: Afterward he insisted that the Heart Association book me for next year at his school.

# BECOMING A CROWD WHISPERER

Gain control without being controlling...by playing the top dog.



The point is that I asserted myself, establishing that I was the professional and that we were going to do this event the way I had planned, rather than just off the cuff. Another good example of the need to take charge: If you've ever DJ'd for kids you know instinctively that you have to take control immediately. You truly have to be a strong pack leader, or else, as they say about kids, THEY WILL EAT YOU ALIVE!

## GUIDING BRIDES AND GROOMS

Without realizing it, I have also applied the pack leader mentality to weddings as well. In this case it's more of a way of simplifying my job, while at the same time helping the feel that "it was their idea," whatever "it" might be. For instance, I never tell the couple what to do or even what they should do. It's always "From my experience this has worked great at other weddings..."

Also, when planning a wedding I establish two things immediately. One is the firm "suggestion" to do the First Dance right after the Grand Entrance. I explain that the G.E. is one of those "wow" experiences, with everyone clapping and cheering, and it makes for a nice flow into the



First Dance--a "wow" experience leading seamlessly into an "ahhh" experience. Plus, it gets the First Dance out of the way and really brightens the spotlight on the bride and groom. I reinforce this concept by explaining that if they just go sit down after the Grand Entrance it is almost anti-climatic. Usually they understand.

Number two is that I make every effort to convince them that, contrary to tradition, we do the Garter Removal, followed by the Bouquet Toss. This way we end up with the ladies on the dance floor--which makes it much easier to crank up the dancing, as opposed to having the single men left out there on their own.

It's all about forward momentum, keeping the flow going. My biggest challenge with control happens when there is a wedding planner present. Since the planner and the bride already have an established relationship, I will always "defer" to the planner, unless the planner is a complete idiot. For example, I once did a wedding in another country and planner got so drunk that half the kitchen staff quit in protest. The mothers of the bride and groom promptly kicked her out. On the way out she walked into a pole and almost knocked herself out. Obviously that was an extreme case. Once the planner was gone I re-established control and ended up being the hero of the event, even though I didn't do anything any thing different than what I normally do.

#### I GOTTA HAVE SOME OF YOUR ATTENTION

Another instance where establishing the pack leader situation comes in handy is when you need to get the audience's attention--something that happens at nearly every event we do. I have heard several clever ways DJs get a crowd's attention: standing in the middle of the dance floor until everyone quiets down; or on the microphone asking the audience, "If anyone can hear me, clap once, two times etc.," to name just a couple. I have found one of the more successful ways to grab their attention is to play an "attention-getter" song. One of the more obvious, and fun, ones is the THX movie sound. It builds, and as it increases it gets everyone's attention and most people seem to enjoy it. Short intro songs like that reestablish control and announce to everyone that something special is about to happen, without putting you in danger of appearing rude or obnoxious when getting on the mic. Other workable songs include the trumpet intro to Harry Connick Jr.'s "It Has to Be You" and the trumpet intro to the pool scene in the *Rocky Horror Picture Show* film. Short songs like these get their attention and often blow their minds as they try to think of where they heard it before. Sometimes I'll use the "Beef--It's What's for Dinner" TV commercial music (from Aaron Copland's piece "Rodeo: Hoe-Down") to announce dinner, especially if beef is being served.

I once watched a friend of mine try unsuccessfully to get the crowd's attention at a wedding. He was using a head-worn mic; and with his hands down to his sides, he walked around and announced the meal. No one noticed who was making the announcement...and no one moved. The problem was that everyone was talking and the DJ just looked like any other guest walking around, since he didn't have a microphone in his hand that any one would notice. He kept announcing the same thing over and over again. He wasn't in control and was having a difficult time gaining it back.

#### CHALLENGES TO CONTROL

*Requests.* These are a "necessary evil" in our industry, at least from my perspective. As I see it, I'm hired to be entertaining (of course) but most of all for the music that I provide. And after decades of playing music I think I have

a pretty good handle on what works and what doesn't. Let's face it: Regardless of how many hours you are hired to play music for, there's only so much music you can fit in. Considering how many songs are available, you--the DJ--have to take control. If people kept asking the captain of a ship to go in different directions, the ship would never reach its destination. It's the same with a party. Typically my clients will provide some input on what kind of music they want, or more often they specify certain songs they want me to play. That gives me time to prepare the kinds of songs that will enhance their event. I may not play all the songs I come up with, but at least I'll have some direction. If a request fits in, great, but if the request is way out

You truly have to be a strong pack leader, or else, as they say about kids, THEY WILL EAT YOU ALIVE!

in left field, then there's no way I'm going to play. I'm simply not going to let someone who isn't a professional try to change my musical course--and likely take my ship toward the dangerous reef and certain danger of sinking. Ain't gonna happen! Ultimately the DJ is the one who has to answer to the client if the party tanks. Trying to explain that you played everyone's requests to an unhappy client isn't going to cut it. It's our responsibility to make sure the party rocks...and to do that we have to maintain control.

*Alcohol.* One surefire way to lose control is to get behind the eight-ball know as booze. If you have any important announcement to make, I recommend you make them *before* the booze starts pouring.

Here's a typical scenario (I think--or is it just me?): It's an adult-only party and the dance floor is full, when someone (usually a drunk woman--sorry ladies) comes up to me and *tells* me--not asks me--to change the song because "No one likes it." Even as I point out that the dance floor is full, she'll insist that no one is out there, and she guarantees that if I play her request, everyone will love it. This is a bit tricky because you don't want to piss off any guests; but at the same time, you are in charge of the music. Of course I know I'm outvoted when two or three ladies approach me and even more so if they bring a man, as if to reinforce their request. But that's a good time to relinquish control, as they are helping me play more to the crowd...them!

*Team Building.* No question, in a team-building situation it's imperative that the DJ take charge and never, ever let go of it or hand off the mic, as far as I'm concerned. (And, by the way, if you do *have* to give up your microphone for whatever reason, I suggest putting a wind screen on it and afterwards throwing it away. I can't tell you how many times I've caught a cold from someone else using my mic.)

I have heard it said that control starts with the first phone call. I agree. I like to do it in a pleasant way, to let my clients know they can trust that I know what I'm doing and that I will handle any problem that may arise. By taking immediate control, I plant the seeds of confidence: They know, without a doubt, that I am *their* DJ. The bride and groom have a lot of things they need to check off their to-do list, and I just took a major one off their list--along with a bit of the stress they are no doubt enduring.

Hopefully, these tips will help you develop the ability to guide your parties to success and your clients and guests into calmer waters. Be assertive and your DJ life will become a lot easier...as you become a Crowd Whisperer. **MB**



# WORTH RECONSIDERED

A perspective on the effect of the “Worth Movement” and what it means in today’s—and tomorrow’s—rough economic waters

By Stu Chisholm

*“The party’s over, and the road is long...” – INXS*

**T**he very first *Mobile Beat* show I ever attended was in Cleveland Ohio back in the late ‘90s. A colleague, fellow single op DJ and all around great guy, Lane O’Neill, had won two free passes at a Vegas party thrown by our local DJ group. He offered me one of them. “We independents have gotta stick together,” he said. I gratefully accepted and, in return, offered to drive us down in my new cube van. It would turn out to be a life-changing trip!

The topic of the seminar everyone was buzzing about that year was “Getting What You’re Worth” by west-coast DJ, Mark Ferrell. Neither of us had heard of him beyond a write-up in *Mobile Beat*, but that didn’t seem to keep the room from becoming jam-packed. “By a show of hands, how many crappy DJs are there here today,” Ferrell began. It wasn’t long before he started to make his case that any competent DJ should be charging a minimum of \$1,200.00. (The room erupted in laughter.) I would later discover that his information was based on solid business practices used in other fields, yet somehow we mobile DJs, as a group, have seldom adopted them. I also clearly remember the initial reaction Lane and I had: we looked at each other and, in unison, said, “Not in

DJs are battling for survival using pricing as their main weapon—to the detriment of the entire industry.





OUR market!" Some people around us agreed. "That'd never fly in Minnesota!"

On the drive home, "worth" was all we could talk about. We still weren't completely sold, but we made a decision: we'd bump up our rates by a hundred bucks and see what happened.

It turned out that the only thing that happened was we made a LOT more money! To say we were surprised is an understatement. My business actually grew that year and I set an all-time record for income. I was starting to become convinced about "worth," but the true clincher would come the following year when, for the first time, I joined my local Chamber of Commerce.

#### SYNCHRONICITY?

As a new member, my Chamber was offering a free sit-down session with their business experts to put together a business plan. Usually reserved for new businesses, I'd defied the odds and had run my business more or less without one for nearly 20 years at that point. (Most businesses without such a plan fail within their first three years.) With that alarming statistic in mind, I was more than happy to gather all of my books, tax info and receipts and spend the morning detailing my business and answering questions. After nearly six hours, we broke for lunch. I was told to come back the next day for their recommendations. During the session, the convention, Mark Ferrell and "worth" were the farthest thing from my mind. I hadn't mentioned it at all. Imagine my surprise, then, when I arrived at the next meeting and the panel of experts said, "Well, Mr. Chisholm, we've analyzed your business and have come to the conclusion that you should be charging a minimum of \$1,200.00 per event." There it was – that mythical figure!

This sent me back to my notes from the seminar, comparing what Mark Ferrell had said to the recommendation of the Chamber's business panel. Although Mark had presented the information in a much more entertaining way, the underlying principles were the same! It was at that moment I became what some call a "true believer."

#### THE CALM BEFORE THE PERFECT STORM

The following years would see the amount of gigs I landed, as well as my income, set more new records. Competitors, who I also consider my friends and colleagues, asked me, "How are you DOING that?" Interest in worth began to spread to the point where my local DJ organization actually rented out a room at the local Dave & Buster's and brought in Mark Ferrell to do a mini-seminar! Our DJ group had many events over the years, but few ever drew as many area DJs as Mark's visit! His message seemed to be well received. Everyone I spoke to was energized, and the local equipment dealer who sponsored the event was excited by the possibility of having more prosperous customers! The seminar had the desired effect, and shortly afterward rates across Michigan began to rise.

#### DANGER...HEARTBREAK DEAD AHEAD!

In my circle of colleagues, I don't know one who didn't lose at least one account due to the attacks of 9/11. Three or four of the companies I had done holiday parties for had people or offices in the World Trade Center and cancelled their par-

ties that year. Now that, in and of itself, might not have registered more than a blip on my accounting radar, but some other trouble was also brewing: a souring economy.

Today the entire country is facing a potential economic recession of record proportions, but that recession came to Michigan and the Midwest first. Goliath automotive supplier, Delphi, laid-off tens of thousands of employees, signaling the opening salvo of many lost jobs to come. Farmer Jack, a local grocery store mega-chain that had been a fixture in suburban Detroit since the '60s suddenly closed its doors. The "Big Three" auto companies were buying out employees and "reorganizing," which meant layoffs and plant closings. In short, Michigan was hemorrhaging jobs. Professionals, desperate for work, began to move out of the state, taking their more affluent lifestyles with them. This wasn't going to be a passing trend, but would re-shape the economic landscape in Michigan and beyond.

Then came the panic. Not only the start-ups and small operators, but even many respected, well-established DJ companies suddenly dropped their rates. Some even got out of the business altogether, selling their gear and heading off to other jobs. I spoke to several full-time DJs while researching another article who took a day job because the profit bottom had dropped out of the DJ basket. There were still some affluent people, of course, but the pie had shrunk and suddenly everyone in the entertainment business was focused on this one group! Wealthy people aren't stupid: they began to ask for deals, too.

#### AND THE "HITS" JUST KEEP ON COMIN'

Next on the horizon were the iPod articles. The first one I saw was a newspaper clipping that a friend in Phoenix sent to me. Then there was an article in a major women's magazine. In a classic case of biting the hand that feeds them, another piece appeared on a major wedding website! Their advice: SKIP THE CHEESY DJ and, instead, rent a sound system and plug-in your iPod to entertain your guests. (And yes, they actually used the word "cheesy.")

Like a lot of horribly bad ideas, this had the ring of common sense about it to someone ignorant of what a good band or DJ contributes to an event beyond playing music. It would take more than a year to finally see some iPod "horror stories" reported on those websites, and I don't ever recall seeing one in a magazine. Despite even a couple of videos showing the "lowlights" of a DJ-less wedding on YouTube and the ADJA's website, the notion persists to this day!

To a mobile DJ, the iPod is a double-edged sword: it is a great tool for the professional, yet its ease of use and low cost encourages any DJ wannabe to download a bunch of tunes and set-up shop in direct competition to true professionals. I'm reminded of the dot.com bubble, when some talented students with code writing skills and zero business savvy established a web presence, giving them the appearance of huge companies and attracting investors. They soon saw their companies go belly-up while their investors lost millions. The dot.com boom quickly became a bust, and the fly-by-night companies all disappeared, taking a good many legitimate companies with them in their wake.

#### THE ROAD AHEAD

##### **"Keep your eyes on the road, your hands upon the wheel." – The Doors**

If I walked through the doors of my Chamber of Commerce today, their financial advice would be the same. In fact, they might even recommend that I charge far more than \$1,200.00, since the cost of gas, groceries, utilities and just about everything else has only increased. Yet to do so in the current economic climate would be business suicide. DJs are battling for survival using pricing as their main weapon—to the detriment of the entire industry. A minority of companies have stuck to their guns and kept their rates up, but they're either single operators with another source of income who don't care about sitting home on a Saturday night, or multi-ops who also have low-budget alternatives to offer in addition to their high-end DJs.

In such an environment, the very concept of "worth" is eroded, commandeered by the cheapest alternatives available. Tough economic times force customers to seek them out, and encourages professionals and amateurs alike to scrape and claw for a shrinking pool of dollars. "Work smarter not harder" is replaced by "Work as hard as you must." This manifests itself in many ways; from DJs who supply premium light shows and other services that they once considered "upsells," to entertainers working day jobs that essentially subsidize their customer's wedding celebrations and events!

#### DESTINATION: UNKNOWN

The solutions seem vague and nebulous. At one time, it looked like the DJ industry had control and we could improve our lot by working together, charging a fair rate and ignoring the fringe players. In a recession, this strategy is clearly obsolete for all but the biggest of big names. A lot of DJs, myself included, have added options and upsells to serve the budget client. Some have established secondary revenue streams (side jobs, selling on eBay, etc.) that help fill the shortfall. Barter, too, is making a huge comeback, with businesses trading their goods and services with other business who have things they need.

Only one thing is truly certain: the future is coming. Those companies that are adaptable, innovative and can manage to stick it out through the lean times will be here to enjoy the boom that inevitably happens when the recession breaks. A funny thing about that landscape in the rear-view mirror; if you drive long enough, it will eventually appear right in front of you. The trick is to keep moving.

Until next time, safe spinnin'! **MB**

*Stu Chisholm, a mobile DJ since 1979, has also been a nightclub DJ in suburban Detroit. He has also done some radio, commercial voice-over work and has even worked a roller skating rink! Stu attended the famous Specs Howard School of Broadcasting and has been a music collector since the age of seven. ProDJ Publishing just recently released his first book, The Complete DJ. Stu also made his debut as a seminar speaker at the most recent Mobile Beat DJ Show & Conference.*



# Promo Only: Subscribing to Musical Excellence

Jim Robinson, co-founder of the high-profile subscription service, reflects on the past progress and future prospects for music and video suppliers

**Ryan Burger:** *This is Ryan Burger, the publisher of Mobile Beat here with Jim Robinson of Promo Only...I've known you for a couple years, but a lot of people out there in the industry have maybe not been to one of our conventions or one of the other ones, and I wanted them to get to know a little bit about who you are, where you came from in this whole DJ business, and how Promo Only came to be.*

**Jim Robinson:** Thanks. Well, me and my partner, Pete Warner—he's the co-owner of the company with me—we started the company in 1992, and we actually started the whole thing because we were DJs in a night club, and finally a CD player that we could mix with—it was the Denon DN-2000 and the Technics 1300—came out, and there were now real live players that a DJ could use to mix with CD. In the time it had just been all vinyl before that, even though the CD was very popular with consumers. There just weren't any CD players DJs could use. And once they came out, there were now no remixes because the record companies had all made the 12" mixes and things like that all on vinyl for the record pool people and all the mix show guys and all those people, but they weren't making them on CD because they didn't want to pay for both the vinyl and the CDs.

And it really came up in the concept of—we were out there really wanting this stuff, and at the time I had one of the first digital recording studios in the U.S. I was a Digidesign dealer, and I guess you could call the Digidesign expert in the Southeast U.S. I was one of the first people doing digital audio in the whole Southeast with these things, and I had already mastered some jazz albums for CDs. We were doing remixing for Hot Traxx back in the day with Chris Cox, who's now Thunderpuss, and just a lot of people that went on to do really, really big things.

And we doing all these remixes and talking to the record companies, and when I was out searching for them, I always used the specific example, I was searching for this Janet Jackson song, "Miss You Much", the 12" Mama mix, where the song just kept going; where it



Jim Robinson

says, "That's the end," and in the radio versions and every album version, that's it; the song doesn't go. But in the 12" version, they go, "No," and then it keeps going for another five minutes, and I just wanted that record so bad. Well, there was only about 200 vinyls out there pressing and the song was virtually unavailable. So I came up with the idea, because I'd just mastered a CD, to call the record company, get permission, get licensing, and put it on a CD with a whole bunch of other songs that were the same type of things.

And our first issue had songs that no one had ever heard of at the time that became huge hits, like "HitMan" by AB Logic and "Jump" by The Movement and C.C. Pediston. At that point, no one had ever heard of any of these artists or any of these songs. We just had it manufactured, obviously got the licensing, and came up with the subscription concept where we could come out with a new one every single month, and the rest is history.

Our very first issue was actually our mainstream club issue, which was called Promo Only, and then about a year and a half later, we added our second issue called The Radio Series, which was all the Top 40 radio stuff. And so we had two CDs a month back then, and called it the radio issue of Promo Only and the club issue of Promo Only, and then it expanded from there. We added urban and modern rock and it's been a wild ride ever since.

**RB:** *It just kept going from those grandfather discs way back, into all the stuff that's here now...How many years ago did you guys make the move into DVD content?*

**JR:** We started DVD in the year 2000. It's kind of a sad, sweet story. A good friend of ours, Wolf Zimmerman, who owned a company called Wolfram Video, located in Milwaukee, Wisconsin, called me and told me that he was closing his video company because he had cancer; he was dying and he didn't know how long he was going to be around, and he wanted somebody to take over the company

that would do the company justice and keep his employees employed and kind of carry on his legacy...He was also doing his stuff on videotape. He had experimented with DVDs but really didn't have a good handle on it.

We flew up and we purchased his company, and so his family would all have a little bit of money from the company that he had fought so hard with, and moved the employees that were still working there down here to Florida. We immediately changed everything from videotape to DVD. Really, the concept was there were a couple companies out there that were doing some DVDs and some MPEG audio, but they didn't really have the concept right and they didn't have the price structure right. They really weren't DJ-oriented companies. They were kind of an old video pool company that were used to selling DVDs for \$100 a disc.

We came into the market and charged a fair price for a fair product, and came in and started that. And it was just the same concept as a regular Promo Only, and it was the transition from videotape to DVD...

**RB:** *Yeah, that was definitely big news. I jumped on that right from the beginning. I thoroughly enjoy the oldest stuff. I grew up in the MTV generation, so I always look forward to when you come out with a new disc, "Best of '88-'89" or whatever it is, just for personal enjoyment.*

**JR:** That was one of the big blessings. One of the little hidden jewels that no one knew was that Wolf Zimmerman had been in business doing music videos since the very early '80s. So literally he had been receiving in his video library every single music video released since like 1982, which is just the dawning of MTV, and we actually have the second largest music video library in the world—second only to Viacom—because he literally received every single solitary release of everything.

And actually going back in the archives, it's really funny because along with the hit videos, there's a lot of songs that you've never heard and just cheap video productions; and if you can imagine what a cheap video production was like in the '80s, it's pretty fun to go back and watch some of them.

**RB:** *Yeah. On the video side of things, you were ahead of the technology, in that there weren't DJ-only decks that could cut it back then.*

**JR:** You're right. You know, the funny thing was about that is that we were ahead of the technology in one way and kind of—I don't want to say behind—but as part of the thing that I didn't say is although we started our company in '92 and Pete and I were DJing, I had been DJing since the mid-'80s. I specialized in music videos using laserdisc and videotape. So I was playing music videos from laserdisc and videotape for quite some time. So the technology to play videos was out there and everybody did it, but you just couldn't beatmix with it.

There was a demand for the actual programming, but it wasn't the huge demand that has become because of Pioneer's technology and everybody else's technology being able to actually beatmix music videos. But back then, you learned to make do. I did a lot of crazy things



to make like I could beatmix music videos, like mix into a videotape that was playing. Then as the videotape was playing, mix over to the record of a CD,—depending on when you're talking about it, because in the '80s I was doing it with a record—and mix in. So the videotape would be playing perfectly synchronized but it was actually a record that was playing, and that allowed me to then, after the video ended, to beatmix back into the next record and you kind of made do with it. It was a lot harder to DJ and do that kind of stuff back then.

**RB:** *I only made the move when you guys released DVD products, just because I didn't want to have to deal with VHS by any means; started using some consumer decks, moved myself into the new market, and hopefully plan on moving into some of the Pioneer material soon myself. And I've just seen, for instance, some of the signature DJs with Pioneer, like Roonie G...it's really an art. Anything they can do on vinyl, they can do on CD, and now they can do it on DVD and have fun doing it, too.*

**JR:** Yeah. And when we started doing DVD, we actually were selling consumer decks...a lot of the consumer decks didn't do what a DJ needed them to do, and one thing was have it when you pause—I just remember this because so many of the players didn't do it—the DVD player, if you hit Pause and then Skip Track, it had to stay in Pause and not jump into Play. And there were only certain Sony players that would do it, and so we ended up carrying those models and became dealers over there. We actually weren't trying to sell the players as much as we're trying to just get the right players in the hands of our DJs...Our goal was just for people to have the right equipment so they'd be able to DJ with it.

**RB:** *Where do you see things going for Promo Only and for the industry in general in music licensing? I know there's been attempts and all kinds of stuff, and stuff we can't deeply talk about on this. Still, do you see a future in more digital medium? Do you see the future going—where?*

**JR:** Well, the future's a really interesting thing. I'll just really say this. One of the things that kills me all the time when somebody comes up to me and asks, "Gosh, have you guys ever thought about delivering your stuff on MP3?"

And I want to just slap 'em and go, "Who do you think we are?"

We have Promo Only UK now, and literally on one of my trips in the UK I went down to a place called Regent Street and bought the first MP3 player, the Rio Player—there was only one—and I...smuggled it—brought it back into the US. Technically smuggling, because it was

In the category of ruining it for the rest of us—I joke, having male waiters at Hooters-type of a thing because of some idiot protest about equal opportunity—Napster and MP3.com ruined it for the rest of us, because they thought that music should be free to everybody and it should be legal to steal and stealing music was fine and all that stuff. The record companies were running scared because they were losing billions of dollars from these companies and



couldn't stop the peer-to-peers and all that other kind of thing.

And to be honest, it was kind of their own fault with the legal part of it because it was easier to steal than it was to buy it, because that was before iTunes. It was more convenient to steal the music. And so of course everybody was doing it. So the record companies went out and said, "Absolutely no MP3s, period. You are not allowed to do these. Anybody who does this, we're going to sue the crap out of you." So there was a long time where the record companies weren't even talking to us about being able to do an MP3. And from the very beginning we've been talking to legal departments and talking to people. And a lot of people have gone outside the rules and are still doing it.

I can tell you right now that we haven't been in business for 17 years because we do stuff without permission from the record companies. We might miss a song on one issue here and there because of what the record companies want us to do, and you want see a song on one issue and not see it on another issue, but that's specifically because the record company decided that that's where they wanted to promote their music, in that area. And the same thing goes with digital delivery. The record companies are just finally starting to get their stuff together about what

they want to do in the digital frontier, and we're working really close with them; closer than anybody.

I'm not going to really point fingers about who may not be doing stuff totally by the book, but I can assure that we're on top of it and on the forefront with everybody—with all the record labels, and we're talking to them before anybody. And we will absolutely have the first legal delivery system, or the first legal way of doing something online before anybody. I really want to stress that because we talk to these people on a daily basis and we're working with them every day on getting something to really show everybody and satisfy the industry.

**RB:** Wow. So the future's out there, as long as we don't screw it up again like what Napster and all that stuff did. It's out there. It's just every time we screw up, they don't want to listen to us for a while.

**JR:** That's about it. And now they're so busy; some people get away with stuff because the record companies are so busy with other massive things that

sometimes they don't think the smaller guys are worth their time to go after. But you know, one of the biggest things that happened that made the consumer area turn the corner was everybody was doing it illegally, and then they finally came out with iTunes; and then finally it was more convenient to buy it legally, and then they put a lot of roadblocks on the peer-to-peers. And they kept on changing the peer-to-peers.

It's totally legal, but a lot of people don't know—it is 100 percent legal; they passed a bill through Congress—for the record companies to hire a company to put fake files up there, to lock up your computer, to put on things to keep you from downloading on a peer-to-peer illegal site to protect their interests, and it's 100 percent legal. And if you wonder why you have trouble with your peer-to-peer, download a song and it's the wrong song and all that, there's companies now that are doing it to keep people from downloading it illegally.

They started that a while ago, and now it is actually more convenient to buy it legally. You have a lot of alternatives. You have Amazon; you have RealMedia; you have the new Napster that is actually a legal version of Napster now; obviously iTunes, the biggest one out there...So it is actually more convenient to buy it than to steal it. And you're going to be finding the same thing with a lot of the DJ stuff going on right now soon.

**RB:** So you're keeping up with it, keeping us updated. To find out more about Promo Only in general, either check them out at one of the conventions or check out [PromoOnly.com](http://PromoOnly.com) and all the different services they have out there.

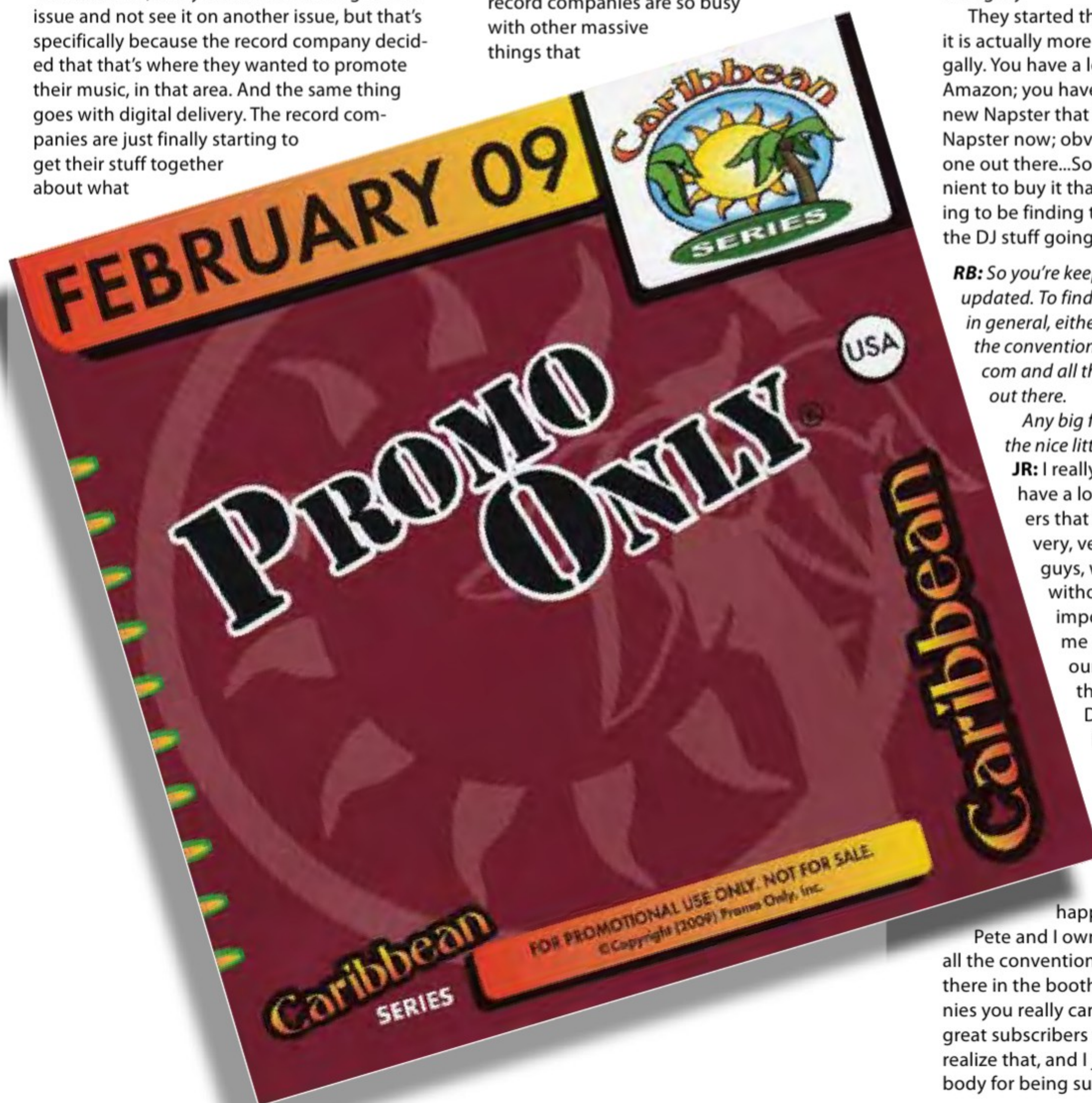
Any big final words you want to say to the nice little audience I guess we got?

**JR:** I really appreciate everybody. We have a lot of very, very loyal subscribers that have been with us from a very, very long time; and all those guys, we couldn't have done this without everybody. And it's a real important thing, because again, me and Pete, when we started our company, it was all about the music and it was all about DJs. We're a real live couple DJs that just wanted the music for ourselves and know what DJs want.

And we keep that philosophy every day we do this stuff. We're not watch-and-see-what-

happens-investor kind of owners.

Pete and I own the company and we're at all the conventions ourselves, and we're out there in the booth ourselves. A lot of companies you really can't say that. We have a lot of great subscribers that are friends and we really realize that, and I just want to thank everybody for being such great friends. **MB**





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# Monitoring Yourself Discretely

Using Atrio m5 in-ear monitors as an alternative to traditional DJ headphones

By Marti Debergi

In the live sound industry, performers, technicians, and producers have been using in-ear technology for a couple of decades. Gone are the days (for some) of endless clutters of monitors and “side-fill” speakers that block sight lines and multiply set-up and tear-out times. With all of the wireless technologies available, performers are beginning to hear themselves better and consequently sounding better.

Expanding on that, one has to wonder why a DJ should be limited to listening through humongous “cans” that are wired to the mixer. Why can’t a DJ enjoy the same freedoms as any other music industry professional and experience the realm of in-ear monitoring? Wouldn’t it make sense to wear a pair of discrete monitoring headphones? I guess those questions have never been asked—therefore no definitive answers exist.

Well, that is, until now—at least in my book. After experiencing the joys and perks of in-ear monitoring, I would strongly recommend that DJs begin using wireless in-ear monitoring systems, especially for large events. In-ear technology allows the DJ to roam and interact with the crowd while still being able to listen to the program function of the song, or cue or effect loops. While most monitor systems are compatible with any 1/8” headphone jack, I recently had the chance to perform with the Atrio m5 Earphones. I think I’ve found a suitable and comfortable companion for my precious auditory orifices.

## PUNCTUATED SHAPE

The m5s tend to draw a quizzical glance at first. Even for professional earphones, these certainly take on an interesting shape with their comma-like design. At first use, however, it becomes apparent that the unusual look is for function, as



it allows the m5s to contour to the natural shape of an ear while planting the cord up and behind the ear itself. Then, the cords can freely run down one’s back without being seen. For those who want more of a new-school “earbud” approach, Futuresonics, the makers of the Atrio brand, designed the ‘phones so they could be worn over-ear (in the style of musicians) or traditionally (wires hanging).

There are actually four different models in the Atrio series—the m3, m5, m8, and m9. An ingenious part of Futuresonics’ marketing strategy is that there is no difference in the models at all—only in the colors. How many times in the past have you had to make a decision regarding quality vs. style? With this plan, there is no need. For my review, I chose the sleek m5 with its onyx black finish. Anyone who has ever met me knows black is how I like my equipment, and my coffee.

## CRITICAL LISTING

At my shows, I monitor the sound with precision, as I feel it is one of the most important factors in guests and clients having the best time possible. The Atrio headphones really allowed me to monitor my sound as well as plan ahead and cue tracks and mixes...discretely. I felt like I was able to connect better with the crowd because

they believed I was more “into” the party. Truth be told, I was still doing the same thing I always do: monitoring *everything*. It was just that this time they couldn’t tell.

Talking in front of a crowd is sometimes difficult due to echo and the inability to hear yourself when you are behind the speakers. When you come from a radio background, as I do, you always want to hear yourself talk (its soothing). In-ear monitors are a perfect way to achieve this, plus, the Atrio ‘phones work help cancel out unwanted noise especially in a loud room.

The sound of this pair of in-ear monitors was certainly high quality Vocals and strong, clear bass especially stood out—even at low volume, which is where similar earphones are typically at their weakest point. The secret of the m5’s super performance is no secret at all. In fact, it’s Futuresonics use of superior parts and design. Their True Timbre drivers make these babies “Crank.”

Having used them for over two months in every situation, from events to airline travel, I can easily say that these headphones really do rule. At a price point under \$200, they also compare very nicely to ‘phones that are significantly more expensive and less represented in the performance category. [www.futuresonics.com/.com](http://www.futuresonics.com/.com) **MB**



# Seeing Stars

American DJ's Galaxian rises to the next level of lighting excitement

By J. Richard Roberts

**H**ardly does an event go by where I, when mentally reviewing the whole picture, don't think to myself that there could have been just a little something more to complete the atmosphere. I am confident in my abilities as an entertainer, but often I feel as if a light or a gadget would have given me that extra little boost to help take the party to that "next level" that everyone is always talking about. What is that next level that you too have likely heard everyone talking about? Its quite simple: It's that moment, while a slow song is playing, when you turn on a light—like the new Galaxian Laser from American DJ—and listen to the audible gasps as laser beams make what appears to be stars on the ceiling above the dance floor.

## BIG SKY

Although it would certainly work perfectly for holiday parties, the Galaxian looks great any time of year. It consists of one 30mW green laser and one 80mW red laser combining together to form a visual spectacle of over 500 beams that covers a very large surface area. Ideally, when using just one Galaxian, the ceiling would be the surface of choice. However, with the ability to link multiple units together, the fixtures could be positioned to create overall ambient lighting. What's better is that the fixture complies with FDA laser standards so that there are no worries about safety.



## TEST FLIGHT

My preferred area of use for this combination laser was at high school events. I found that really any surface was fine for projection, but I really liked textured areas, such as the high schools with exposed beams and heating conduits in their gymnasiums and cafeterias. Having a textured projection surface really brought the beams to life as they moved, cast the ceiling as something more than, well, a ceiling.

Depending on my setup, I would usually attach the Galaxian to the lowest point possible on my truss or lighting bar with no obstacles in the way to achieve the greatest "throw" possible. Then, I would set the controls to sound-active mode and let the laser work off of its preprogrammed patterns. Of course, the laser was not running all night, just for slow songs and other key points in the evening. So, when it comes to that semi-mythical "next level" of lighting effect magic, I felt the Galaxian did a big part in generating a cool atmosphere, with little effort.

As one might expect, my schedule is not filled completely with high school dances that feature high ceilings. It was also the corporate holiday party season and the Galaxian went along with me on those gigs as well. Even there, with a typically more formal atmosphere and ritzy ballrooms, the Galaxian lived up to its previous performance and proved an asset. For added effect at one event, I even positioned the laser's center at a mirrored portion of the ceiling (hotel

ballrooms are filled with these) and received the additional benefit of bounce back from the beams.

## STATS AND SPECS

I noted earlier that the unit is linkable, and with that comes the option of DMX control, as the Galaxian has a built-in 4-channel system (controlling red laser, green laser, rotation, and macro). Aside from DMX mode, the unit also performs great in stand-alone sound-active modes, and is outfitted with a 1/4" jack for an optional remote. And at only 6 pounds and 12W of power consumption, this piece certainly will not throw out your back or tax your power supply.

There is one thing, however, that calls for extra-special attention: children. They will fall in love with laser and be tempted to stare directly into it. Staring directly into a laser is no good for anyone's eyes. Something to be aware of as you consider your setup with the Galaxian or any other laser.

## A HEAVENLY BODY

The Galaxian is a relatively simple yet effective lighting solution that can help create a mood of excitement on the dancefloor. Rarely does a unit this small produce a throw so large from such a short distance. Definitely a high-value piece, what this laser can produce compares well with the results of similar lasers that cost a lot more.

[www.americandj.com](http://www.americandj.com) **MB**



# Taking Command

Denon's new MIDI/audio interface helps you maintain control

By Marti Debergi

**T**he pulse of the mobile DJ market seems to be beating most powerfully these days where software meets hardware, and where everything must interface with everything. While deciphering what technology means to disc jockeys is not my job, it seems as complex as the idea of in-and-of-itself: that "DJ" really no longer stands for disc jockey. As for being a "jockey," I for one have never ridden a disc, nor in my shape should I be considered as fit as a true jockey. One thing is for certain though: When technology links software with hardware and new ideas need to ride swiftly upon proven practices, Denon DJ knows how mount 'em up. Case in point: the company's first foray into the realm of DJ MIDI control of media sources, dubbed the DN-HC-4500

## START ME UP

When Denon graciously shipped me the DN-HC-4500, I was already familiar with some of new functions, as my permanent rack contains the unit's sibling piece, the DN-HD-2500. On my test drive I was able to pick apart the HC-4500 and determine why the two really are companion pieces, and that I'll be looking into acquiring one for myself. I was also pleasantly surprised that Denon included a trial copy of PCDJ Reflex, which is the software most closely linked to the HC-4500.

## WHAT IT IS, YO?

The differences between 2500 and 4500 may not be that apparent on the outside, but when it comes to functionality, these two devices are unique performers. For starters, the HC-4500 is a



controller. It can handle two sources per side and is also directly compatible with the D4000/4500 CD/MP3 players. How most people will use it, however, is as a controller that interfaces with programs such as Serato Scratch Live, Virtual DJ, and PCDJ Reflex.

There are the familiar multi-function jog wheels that can be used for sampling and scrolling, and for the numerous effect functions that are also on the 2500. As for display features, the 4500 features two LED dual-color screens that are easy to read and show titles and artists along with other track info. The 4500's high-speed USB 2.0 interface helps the unit keep perfectly in sync with the audio playing and the images appearing on the laptop screen.

## HOW IT WORKS

Directly connecting to your computer (or external sound block, for Serato users), the HC-4500 simply needs to be hooked up to your PC or Mac via USB. It also acts as an external sound card with onboard processing and a separate power supply. From the unit, signal is sent to your mixer through a 2-channel stereo output.

Another unique feature is its ability to provide both primary players through your software, but then if software trouble happens, also be your backup (through your CD/MP3 library). It also just so happens that the unit has interface capabilities with Denon's DN-X500 and DN-X900 mixers, allowing you to potentially crossfade audio on your software program using your mixer.

## TEST, TEST, CHECK, ONE, TWO...

I had apprehensions at first about the controllers working as seamlessly with software as had been claimed. In the past, I have had USB controllers up and quit on me during shows, leaving me no choice but to click-start each cue and song. Also, many companies have marketed generic controllers that seem to make sense at trade shows and DJ stores, but when you're finally using them in real-life gig situations, the buttons all sort of run together.

Happily, my time with the HC-4500 was not like my previous attempts at harnessing laptop-driven programs at all. I was able to beat

mix just as well as on my inclusive system and still have the ability to switch to CDs if the need should arise. The buttons were clearly marked and none were extraneous. One thing I wasn't too impressed with, and this really is just per-



sonal preference, was the performance of the trial version of PCDJ Reflex—a situation that was quickly solved with a few quick downloads of drivers and the synchronization with Serato Scratch Live.


## THE DETAILS

Included in the 4500 are many of the styling features and functions that make the Denon brand a popular one. For a footprint, the controller itself takes only as much space as the HD-2500 (3-RU front plate, 4" deep). It takes little technological wizardry to install, nor requires the talent of fitting a ton of chords into small spaces.

My favorite feature turned out to be easy access to "firing" five hot cue points and loop/sample points without having to use a mouse. I was also easily able to do some of my usual tricks (such as low filtering) while beat mixing, without my hands leaving the controller/mixer area—which makes my show sound *precisely* a lot better.

## THE BET

DJs can undoubtedly do much worse when looking for a suitable software/hardware controller, but they may be hard pressed to find one as good as this. If you haven't yet experienced this piece in action, I highly recommend stopping by your local DJ supply store to try one on for size.

[www.denondj.com](http://www.denondj.com) 



# Spinning, with an Eye Toward the Future

The Numark DDS80 CD/MP3 Player provides much more than meets the eye

By Ian S. Walmsley

**N**umark always seems to be forward-looking in product design, and demonstrates this trait yet again with the release of their DDS80 CD/MP3 Player. It's a unit that any DJ can count on getting years of mobile music out of, because it's designed for the future. With an external hard drive, CD/DVD ROM drive, and several USB jacks, this all-in-one unit can manage your music collection from multiple inputs and easily make them available to play at your gigs.

## A UNIFIED SOLUTION: KEY COMPONENTS

This digital performance system is sold with everything you need. The lower deck includes an 80GB external hard drive that is upgradable to a 1TB drive. It also comes with a CD/DVD ROM drive to play your MP3 discs. This connects to the controller deck via a single standard USB cable. It's simple but it works great.

The controller deck is where the money is. You will notice the same interface as Numark's iDJ2 and the same type of functionality. The DDS80 however, brings a bigger arsenal of features than anything else that Numark has to offer. There are two USB jacks for thumb drives or external hard drives, one on the deck and one on the lower deck unit. This makes it easy to do "on-the-go" cueing. You also have the external hard drive in the lower deck unit, and like the iDJ2 you simply search or browse for a song by artist, song

title, BPM, etc. It's really a great interface and I'm glad it was included in the DDS80. This unit does not connect with your PC...because it doesn't need to! Everything your DJ software did in the past, this thing does out-the-box.

The DDS80 comes with a sleek, black USB keyboard that allows you to search for your songs by the usual requirements; now you can actually type in your keywords. It's simple, plugging into the back of the head unit and it works in a truly plug & play fashion. The F keys complete quick commands like search, track, artist, playlist, etc.

## PRACTICAL PERFORMANCE

Another notable feature is Numark's BPM Beatkeeper™ technology, which aids beat mixing tracks and adding samples and loops in perfect alignment with the TAP override feature. The DDS80 will also let you search by BPM, keeping your music flowing together.

There are other features worth noting. You can rip CDs from the internal CD/DVD ROM drive to the internal hard drive. There is an independent slider for pitch control, allowing for -100% to +25% pitch modification. It also includes electronic scratching of the CDs, MP3 files, and WAV files with very nice turntable style knobs on the main deck.

The system comes with bundled software called the Numark Library. This allows you to catalog your play list on the internal hard drive, or on your external media prior to your gig. It creates the database tables, calculates BPM, and prepares the device for operation from the controller deck. On your USB hard drive or flash drive, it saves a library file, so you can easily access your play lists the next time to perform. I loaded 1,000 songs during my testing and it completely cataloged my entire collection within 10 minutes.

Add that to the user-friendly keyboard and great interface, and it's simple right out of the box. If you are new to the "record crate" interface that the software uses, I would simply recommend that you play with unit thoroughly before a gig. You will pick it up in no time—but a good practice run would ensure your music is completely cataloged and ready to go, and would make certain that you know the system well. If you take those steps, this unit will make you shine!

My only complaint is that when you're using external device, the DDS80 doesn't load a

selected song into a buffer memory. If you pull the USB drive out of the port, the song stops playing. The solution of course, is to copy songs to the unit's own ample hard drive, if you are really worried about it. Beside that one quibble, the DDS80's many benefits weigh heavily, making this system truly a top dog in the realm of digital DJ performance.

## DDS80: A SOLID SYSTEM

Numark's DDS80 system is affordable and only requires a mixer and powered speaker system to be ready for event production. It can most certainly be an upgrade to your old CD deck combo with ease. It's very easy to learn, and with a couple hours of prep time before your show, your music will be ready for a full night of entertainment. This device is perfect for the DJ who is still using CDs as his or her main format, but also wants to make the progression over to the completely digital realm. The Numark DDS80 allows you to take that step with ease, with comfort, and with piece of mind. In many ways, this device truly is future-proof. [www.numark.com](http://www.numark.com) **MB**







# Welcome to a New Eon

Deceptively heavy-duty speakers: taking JBL's Eon 515 and Eon 518S for a spin

By Marc Andrews

**J**BL has long prided itself on putting out high quality speakers. When you look at the new EON 515 powered speaker system and its partner, the 518S sub, you will see a couple of well-put-together speakers, with a choice of features for you to use. The molded plastic gives the 515 a very modern and clean look, which is also very durable and can take the blunt-force wear and tear that comes with the knocking around of equipment that can occur during the course of transporting, set-up and tear-down, and performing.

I did notice immediately, as I loaded the speaker into our van, that the plastic can scratch very easily when hit at the wrong angle. You can combat this problem, however (as with any molded speaker), by ordering bags for them. There are also five M10 rigging points that will allow you to mount these speakers from a truss or other supports for permanent installation. They also lay down nicely at a 45-degree angle for monitor usage as well.

## BRACE FOR LIFT-OFF

I am not a really tall guy. There are many speakers out there that, because of their size and weight, make it difficult for me to do set up without stand-

ing on a stepstool or chair, depending upon how they need to be mounted. When I saw the size of the 515, I thought this was going to be another one that would fit into the category of "difficult to handle speaker." And when I bent down to pick up the sub, I braced myself for a heavy speaker and picked the speaker up with a good deal of force. I almost tossed the speaker. I could not believe a sub could be as light as the 518S felt. I had the same thoughts when I lifted the top end speakers as well. It turns out that the sub is only 65 pounds and the tops each only weigh 32.5 lbs.

With the speakers being so light, I could not help but think that there must be a catch, or something missing from the speakers. Again, JBL proved me wrong. The 515s have a 15" low frequency driver with a 1" tweeter. Each speaker has an output of 450 watts, coming from a Crown power amp built into the speaker. The backside has a 3-channel mixer and a variety of inputs and outputs, including two unbalanced 1/4" inputs with their own individual level controls, and an XLR input with its own level control. There is also an XLR output for chaining speakers together. Three convenient EQ settings are provided: Boost, Flat and Cut. Boost helps add punch to pre-recorded music; Flat is meant for general use, while Cut can be used to kill low frequencies, especially when connecting the top speakers to the sub.

The sub contains an 18" Differential Drive® low-frequency driver with neodymium magnet for low-distortion and light weight. The rubber grip handles make the unit very easy to lift and move.

## READY FOR ANYTHING

I used the speakers at five different events: two school dances, two weddings, and a corporate event. With all but the corporate event, I used all three speakers. The sound was terrific. One wedding reception was in a long room with 275 guests. I was worried that the speakers might not be able to push enough sound for the length of the room, but my concerns were quickly put to rest. The system sounded great. When I used the tops only, for a game show event at a corporate holiday party, again I had good clear sound.

The sub and tops can, of course, be purchased separately. However, if you are doing larger events, having the 518S sub connected and cutting the EQ on the 515s makes a world of difference. The sound you can achieve is full and rich, able to fill large rooms with big crowds, with a minimum of stress and strain.

If you are like me, and hate lugging around heavy powered speakers, or face the problem of being "vertically challenged," you will want to consider upgrading your system to the new EON series. [www.jbl.com](http://www.jbl.com) **MB**



# Defying Limits: Physically Small, Virtually Huge

MP 4 and Scratch Live: another angle on the powerful  
Rane-Serato alliance



By Marti Debergi

In the January 2006 issue of *Mobile Beat*, Anthony B. Barthel noted the ease of rack configuration and performance that the Rane MP 4 mixer provided. Recently, when I made the switch to Serato Scratch Live, I decided it was a perfect opportunity to take a second look at the single-space rack mounted mixer that is designed to interface with this now standard DJ program. Like Tony, I'll be pointing out the pros and cons of the piece, but I'll also be explaining my thoughts in relation to Scratch Live, as I was already using the software before Rane shipped me the MP 4 for review.

## APPROPRIATE PROPORTIONS

I like my gear big (mind out of the gutter, *Office* fans), so a single-space rack-mounted mixer was never something I had thought of for myself. From my production shows with my 48-channel mixing board, going down to two channels seems a little bit of a letdown. But I learned from this review experience is that the size of the piece should not affect my perception; the purpose of the tool—and how well it accomplishes that purpose—is the key.

When computer DJing was first conceived, the idea was to go lighter, and Rane takes the MP 4 right out of that mold. Two channels are perfectly enough, especially considering the rock-solid nature of Serato Scratch Live (more on that below), which comes bundled with the mixer. It really is no wonder why there is a crowd of well-known DJs lined up to endorse this product.

## PACKIN' CONCEALED WEAPONS

Being a single-space mixer and all, I could imagine the difficulty in deciding what would work on the unit and what needed to be left off. For the average DJ, everything that is needed is there. Two inputs (line/phono), as well as a USB input, allow for flexibility. There also is a 1/4" mic input and a handy headphone jack on the front. As for outputs, for the "house" there are main balanced XLR and 1/4" TRS connections. As Tony noted previously, there are also auxiliary outputs with control on the back, which work fine if the signal is running to house sound or another controllable input.

For my money, great decisions were made about the outside aspects of the MP 4. Inside, the unit also houses two sound cards—that's right, dual cards, baby—that can be used in lieu of crappy stock sound cards that come with most computers. While this unit works as a plug-and-play device on most operating systems, I had some trouble at first, which turned out to be no fault of the mixer, but is worth noting, for those about to hook the MP 4 up to their new PC. It seems my favorite headache, Windows Vista, thwarted me again, only briefly. With the right driver selected I was ready to roll.

## GIGGIN'

The MP 4's integration with Serato's Scratch Live software is really quite amazing. Crossfading was the easiest I've seen with Serato, because of the

ability to directly "fire" the song with the fader. And with the unit being such a purpose-driven piece, it was nice not to have all of the unnecessary buttons and knobs in the way.

As my standard rig for a few weeks, the MP 4 traveled with me to each event. My style as a DJ depends heavily on the type of event. Musically, weddings are more straightforward and the focus is on the day and most importantly, the couple. I play music at nuptial events with little more than simple beat mixing and transitions. Scratch Live has a handy auto-sequence feature that allows you to let the music play while you leave your rig to interact with the crowd (or use the facilities).

School events, however, are another story completely, as I am constantly taking portions out of songs, firing cues, and generally using music to hype up the crowd. For this, the MP 4 worked swimmingly, due to its seamless interaction with Serato Scratch Live. The software's Virtual Deck combines with the MP 4 for a control experience similar to that of your familiar DJ CD player, giving you functions such as play / pause (both forward and reverse), rewind, fast forward, pitch bend, and more.

## SECOND OPINION

Sometimes when a product comes out, there is much hype, simply because of its newness. A second look at a product allows us to assess the product after it has spent some time in the real world, and any quirks have come to light out in the DJ trenches. In this case, I have seen the MP 4 as a solid piece that is as great today as when it was released, providing high-quality digital sound wrapped in a functionally minimalist configuration that is well-integrated with reliable software. I would have never thought I would make friends with a single-rackspace mixer, but when it dances like this I'll be its partner any day.

[www.rane.com](http://www.rane.com) **MB**



# Behind the Music: Prelude and Processional Songs for Weddings

A quick primer to help you help the couple sort out song choices

By Tim and Ryan O'Neill

After the date has been set, the flowers have been ordered, and the dress has been fitted, the focus of wedding planning turns to the more intricate details of the ceremony and reception—especially music.

Music helps set the tone for the entire event, whether it's traditional, contemporary or religious. Many couples have a favorite style or level of formality in mind, but often struggle to find exactly the right music. It doesn't have to be a chore, says Aaron Mauldin of Aaron's DJ Services in Kern County, CA.

"A wedding ceremony is essentially a symbolic event, an action devised to portray the beginning of a lifelong love and commitment," says Mauldin. "Music that reflects the couple's style and personality only enhances the meaning of the event. It's your wedding; it should be your music." As long as the couple chooses music that is important to them, the ceremony will hit all the right notes.

To make planning go more smoothly, you might help the couple approach it systematically, suggesting that they break it down by the parts of the ceremony and choose one or two songs for each section. Here are some things to help them keep in mind as they plan each part of the ceremony:

**Prelude.** The prelude music sets the tone: It's the first thing people hear as they enter the venue and take their seats. Do you want to play traditional, formal melodies that set a hushed, reverent tone? Or would you rather encourage your guests to interact with each other by playing upbeat or casual music? "I have had brides create a medley of their favorite Jack Johnson songs to play as their guests arrive," says Mauldin. "Personalized touches really make the day special."



Today, the processional is about anticipation and suspense—particularly in situations where the bride has not been seen by anyone prior to the start of her walk down the aisle.

Here are a few popular prelude options: "Air" (from *Water Music*) - Handel, "Air on a G String" - J.S. Bach, "Reminiscent Joy" - The O'Neill Brothers, "Largo" - Handel, "The Wedding Song" - Kenny G, "Wachet Auf" - J.S. Bach.

**Processional.** One of the most important scene-setting decisions you can make is the song or songs you choose for the processional. Some couples choose just one processional piece that's played while the bridesmaids and the bride enter the venue, with the musicians pausing momentarily or increasing the volume just before the bride enters. Other couples choose to add heightened focus and drama by selecting multiple processional pieces (for the mothers being seated, for the groom's entrance, for the bridesmaids, for the bride). Regardless, the processional officially "announces" the start of the ceremony and brings the guests to attention.

Today, the processional is about anticipation and suspense—particularly in situations where

the bride has not been seen by anyone prior to the start of her walk down the aisle. The joyful, accompanying music reflects the pride and joy being exhibited by parents and family members on the couple's special day, and serves as a backdrop to the "oohs" and "aahs" from invited guests as they see the bride as they've never seen her before.

A little drama is great, but it's easy to get a little carried away. We heard about one bride who walked down the aisle to "O Fortuna" from Carl Orff's *Carmina Burana*. Featured in dozens of action flicks for the can't-be-ignored drama of its hundreds-strong orchestra and choir, it probably blew the doors right off the church.

Consider one of these tunes for your processional: "Bridal Chorus" (aka "Here Comes the Bride") - Wagner, "Canon in F" - The O'Neill Brothers, "Hymne" - Vangelis, "Canon in D" - Pachelbel, "Jesu, Joy of Man's Desiring" - J. S. Bach, "Trumpet Voluntary" - Clarke

A final word to brides and grooms:



Whichever songs you decide on for the different parts of your wedding ceremony, remember that it's just that: your wedding ceremony.

*MyWeddingMusic.com is a site created by Tim & Ryan O'Neill, the Wedding Music Experts, to help busy couples plan the music for their wedding. Tim and Ryan have been recording and performing professionally for over ten years. They've sold almost two million CDs. Both started taking piano lessons at age five, and played for weddings since their teens. They've been gathering songs and tips ever since, and bring it all together on their website.*

# Fun and Friendship: Key to Karaoke Success

Great songs and lyrics for a successful  
karaoke party

**By Bei Maniago**

A karaoke party is a great way to spend time with friends. After all, nothing can beat the charm and appeal of singing some of the greatest tunes with friends over a few cans of beer and some chips. But nothing can make a karaoke party more successful than choosing appropriate songs. Of course, any song would make for a great karaoke party—but during this type of event, it is best to just let your hair down and enjoy the moment without taking it too seriously. Here are some songs that have appropriate music and enjoyable lyrics that can heighten the enjoyment of your karaoke party.

First, consider fun, upbeat songs. Try to stay away from sappy and common ballads. Instead, try singing songs like Hanson's "MmmBop." "MmmBop" is probably one of the biggest pop songs ever to debut—it reached the number one spot in more than 20 countries, demonstrating its pop appeal and attracting pop hooks in its lyrics.

What makes this a fun karaoke song is the chorus of the lyrics, which is composed of a string of incomprehensible words. The lyrics go: "MMMBOp, ba duba dop ba do bop, / Ba duba dop ba do bop, / Ba duba dop ba do. Oh yeah, / MMMBOp ba duba dop ba do bop, Ba duba dop ba do bop." When read closely, the lyrics suggest that people should hold on to friendship, since it can disappear "in an mmmBop." Listen to you and your friend mumble this hard to sing lyrics and you'll see why it is a must in every karaoke party.

Of course, it is hard to completely stay away from ballads and love songs. But if you really have to sing a love song, go for the ones that you can sing in a campy approach. A best song for this is "Total Eclipse of the Heart" by Bonnie Tyler. The intention of the song's lyrics is laudable—in fact, the lyrics were actually inspired by the classic novel *Wuthering Heights*. Yet there's something about the song that makes it hard to take seriously. The utter seriousness of how this was performed actually makes this song more enjoyable.

There are fun romantic songs to sing too. A favorite is "Get Here" by Oleta Adams. The lyrics of this song have been ridiculed and criticized; a notable example of this is its inclusion in VH1's Worst Romantic Songs list, which included songs by Lionel Richie and Meatloaf, among others. Yet this song is easy to sing, and its lyrics somewhat unrealistic but unbelievably romantic and relatable. The part of the lyrics that goes "I don't care how you get, just get here if you can" is its most popular trademark, making it a favorite karaoke song.

Other fun karaoke songs include songs by the early 2000s pop princess (such as Mandy Moore and Christina Aguilera), late 90s boy and girl bands (by Spice Girls and The Backstreet Boys, although you can opt for more obscure choices), and 80s rock songs and rock ballads. (Lyrics accessed at [www.burblar.com](http://www.burblar.com).) **MB**



## Quick Drops... PROMO ONLY SPREADS THE LOVE

Promo Only, Inc., the reliable music and video resource for DJs everywhere, has released *Hot Video Classics Best of Love Songs Volume 4*, the latest in its series of music video classics on DVD.

Spanning five decades of romantic hits, *Best of Love Songs Volume*

*4* offers a sweeping collection of pop's greatest ballads designed to instantly set the perfect romantic mood while bringing back the fondest of memories.

Available individually as a Promo Only subscription addition, *Best of Love Songs Volume 4* includes such favorites as "My Love" (Lionel Richie); "If You Don't Know Me by Now" (Simply Red); "Drive" (The Cars); "Forever and Ever, Amen" (Randy Travis); "Leave a Tender Moment Alone" (Billy Joel); and "My Girl" (The Temptations).

Not just for weddings, but for any occasion or event that calls for a romantic mood, *Best of Love Songs Volume 4* promises DJs an instant library of classic love songs, both old and new, on a single DVD.

For more information on this or any Promo Only audio or video product, contact Promo Only by phone at 407-331-3600 or by email at [customerservice@promoonly.com](mailto:customerservice@promoonly.com).

## TAKE THE GRAMMIES WITH YOU

Music fans now have the opportunity to purchase and download select performances from their favorite artists on the 51st Annual GRAMMY® Awards, and watch or listen whenever they want. Three special "GRAMMY Moments" from Music's Biggest Night® are now available exclusively on the iTunes Store (audio and video) and internationally through NOKIA Music Stores (audio only). These include performances by seven-time GRAMMY winners Coldplay with seven-time GRAMMY winner Jay-Z ("Lost"/"Viva La Vida"), two-time GRAMMY winner Jennifer Hudson ("You Pulled Me Through"), and GRAMMY nominee Katy Perry ("I Kissed a Girl").

"This represents yet another important step in The Recording Academy's continually evolving digital strategy," said Evan Greene, Chief Marketing Officer, The Recording Academy®. "Ours is some of the most dynamic music content anywhere, and we want fans to be able to experience these GRAMMY Moments during the GRAMMY telecast and throughout the year."

The exclusive performances can be purchased and downloaded beginning today on iTunes, at 99 cents each for audio and \$1.99 each for video. The audio tracks of the performances also are available internationally in 13 countries through NOKIA Music Stores.

Established in 1957, The Recording Academy is an organization of musicians, producers, engineers and recording professionals that is dedicated to improving the cultural condition and quality of life for music and its makers. Internationally known for the GRAMMY Awards — the preeminent peer-recognized award for musical excellence and the most credible brand in music — The Recording Academy is responsible for groundbreaking professional development, cultural enrichment, advocacy, education and human services programs. For more information visit [www.grammy.com](http://www.grammy.com).



# Rock & Roll Redux

Are things really better the second time around?

By Rick Ellis



One afternoon in 1988, I went with my mom to the mall in a town about 30 minutes away from home. This was a rare chance to raid a music store that was a little different from the one in my hometown mall. I had money saved from my part time job and was ready to buy several new cassette singles or "cassingles" as they had been dubbed. After going through the posters, buttons and other miscellaneous items emblazoned with pictures and logos of various bands and singers, I got down to business picking out some new music. As Mom and I headed home, I slipped one of the cassingles into the car stereo, a song by an Australian singer named Kylie Minogue who had what I felt was an awesome new song called "The Locomotion." I was stunned when Mom started singing along with the music pouring out of the speakers and as the song ended she looked at me and said "That song was popular when I was in college! Little Eva sang it back then." I didn't quite understand what was going on—songs being re-recorded and released by a different singer? I had never heard of anything like this before.



Later, I discovered that this had been going on long before that fateful day in 1988. "Singin' in the Rain" was featured in the film *The Hollywood Revue of 1929*. However, the version we all think of is the Gene Kelly's, from the 1952 movie named after the song. Here I offer a look at some of the most popular songs that rose to the top of the charts and then were resurrected years later by a different band or singer, sometimes with a completely different tempo and feel.

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## ROCK & ROLL ALL NIGHT

This rock anthem from larger-than-life band Kiss blasted onto the scene in 1975 with the simple chorus "I wanna rock and roll all night and party every day!" With bass player Gene Simmons musically growling the verses it's hard not to get pumped up when you hear it, especially if you can crank the volume to 11 and sing along! The studio version of the song only made it to number 57 on the singles charts, however the live version broke into the top 20 reaching a peak position of number 12. This is hands down the song most people think of when you mention Kiss.

In 1988, hair metal band Poison contributed their version of the song to the soundtrack from the movie *Less Than Zero*, but didn't put it on any of their own albums until 2007, when it was released on their greatest hits collection called *The Best of Poison: 20 Years of Rock*. While Poison's version is not the hard driving, fist pumping, testosterone-filled monster that Kiss released, it is still a fun take on this rock and roll classic.

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## CUM ON FEEL THE NOIZE

Originally released in 1973 by British rock band Slade, this party classic entered the UK charts at number 1. It fared a bit worse in the US, however, only managing to reach number 98 on the *Billboard* Hot 100.

LA heavy metal band Quiet Riot recorded their version in 1983 under protest. The band's label pressured them into doing the song and in true rock and roll fashion the band figured if they went into the studio and sounded terrible that the producer would drop the song. Much to the dismay of lead singer Kevin Dubrow and the rest of the band the first take was so good that it ended up on the album. Kevin told VH1, "I remember looking over at Frankie on the drums as we were playing and just thinking dammit this sounds too good!" To further add insult to the injury, the song rocketed to the number 5 spot on the *Billboard* Hot 100 and stayed there for two weeks in November 1983. It also catapulted Quiet Riot's *Metal Health* album to the top of the *Billboard* charts, the first heavy metal band to claim the top spot, knocking The

Police's *Synchronicity* out of number 1 in the process.

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## TOTAL ECLIPSE OF THE HEART

Bonnie Tyler, a husky-voiced Welsh singer, released "Total Eclipse of the Heart" as the first single from her 1983 album *Faster than the Speed of Night* and it skyrocketed to the top of the *Billboard* charts, selling more than 60,000 copies per day at its peak. Several international artists have teamed with Tyler over the years to re-record the song as a duet.

The most successful remake was a dance version by Nicki French released in 1994, which hit number 2 on the *Billboard* charts. Jan Wayne also released a cover that very similar to the Nicki French version, which also saw success as a dance hit in Europe. The Will Ferrell fraternity favorite movie *Old School* featured a profanity-filled version of "Total Eclipse" performed by The Dan Band... fortunately this one did *not* make it onto the charts.

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## SMOKIN' IN THE BOYS ROOM

Brownsville Station released their ode to teenage nicotine addiction in 1973 and it reached a very respectable number 3 on the US charts.

Mötley Crüe, the bad boys of the burdgeoning LA metal scene took their turn at the tune in 1985, when the song was the first single released from the *Theater of Pain* album. The song was paired with a monster hit video that was put in heavy rotation on MTV. While the Crüe only reached number 16 on the *Billboard* Hot 100 with "Smokin'," it was their first Top 40 hit and introduced them to many people who otherwise would have never given the Mötley ones a second glance.

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## THE LOCOMOTION

Dance music ruled the late '50s and early '60s and Little Eva reached the coveted number 1 spot with her debut single touting a transportation-themed dance. Little Eva was actually Carole King's babysitter. Lightning struck twice for the song when Grand Funk Railroad put their spin on it in 1974 and it again reached number 1 on the US charts.

Australian Kylie Minogue dusted off this classic and released it in the summer of 1988. The video introduced the cute blonde Aussie to the MTV generation and helped propel the song to number 3 on the *Billboard* charts—just of capturing the top spot one more time.

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## A HAZY SHADE OF WINTER

Folk rock duo Simon and Garfunkel hit number 13 on the *Billboard* charts in

1968 with their gentle acoustic guitar and mellow harmonies.

In contrast to the mellow Simon and Garfunkel version, The Bangles brought their take to the number two spot on the *Billboard* Hot 100. The song was also featured on the *Less Than Zero* soundtrack and the video was a long-time favorite on "Dial MTV."

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## I THINK WE'RE ALONE NOW

Originally recorded by Tommy James & the Shondells in 1967, this track made it to number 4 on the *Billboard* charts. The band was part of the emerging "bubblegum" music movement that arose in stark contrast to the harder, drug-fueled psychedelic brand of pop music that had taken over in the late 1960s.

In 1987, a new teen singer named Tiffany released her version of the song as her debut single. It had the same bubblegum pop feel as the original, and made it all the way to the number 1 spot on *Billboard*. Tiffany promoted the single and her self-titled album by performing in shopping malls to crowds of teenagers. This made sense, given the target audience she was trying to reach. The music video even shows several scenes shot in various malls. (As a side note, Tiffany also released "I Saw Him Standing There" a version of the Beatles classic "I Saw Her Standing There" as her third single in early 1988.)

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## MONY MONY

Tommy James and the Shondells did it again in 1968, reaching number 3 on the US charts with this party favorite. A very early music video was shot for the song and it actually got some airplay in the early days of MTV.

Billy Idol unleashed his take on the classic in 1987 on his album *Vital Idol* and the song quickly made it to the top of the charts, ironically knocking another Tommy James cover out of the number one slot... Tiffany's "I Think We're Alone Now." Idol's live version has become notorious for a chant that appeared on the live version and if you watch the music video closely you can see Billy mouth the controversial words without speaking into the microphone.

The list of popular songs that have been released successfully and then dusted off and covered by others, goes on and on, with a treasure trove full of interesting back stories starring the singers and bands that made them popular over the years. Suffice it to say that when it comes to great songs, lightning can indeed strike twice. **MB**



# Grooving and Grubbing in New Orleans

## Three For Free: French Quarter Festival; Vieux to Do and Satchmo SummerFest

Economy furrowing your brow? Looking for an affordable getaway that's unlike no city in the United States? Start packing for New Orleans. The town's stowing its Mardi Gras beads and slipping into something cooler for the spring and summer festival season: a trio of festivals that celebrate the city's glorious musical tradition and fabulous food.

Best of all, the fun is free. The French Quarter Festival, Vieux to Do and Satchmo Summerfest make New Orleans an affordable, authentic experience for everyone.

Get an early start on a venerable tradition: the French Quarter Festival. Held this year April 17-19, it's a free-wheeling, free sampling of the city's great musical traditions. The festival is a favorite with locals, who unknot their ties and kick off their heels to indulge in world-class music and food in the historic Vieux Carre. French Quarter Fest serves up 18 stages throughout the French Quarter featuring the best in traditional and contemporary jazz, rhythm & blues, Cajun, Zydeco, funk, and swing. Revelers should also plan attending Jackson Square, the Old US Mint, Woldenberg Riverfront Park's funky picnic—the "World's Largest Jazz Brunch" with more than 60 booths dishing up food and drink from the city's greatest restaurants. From Cajun meat pies and pork chops on sugarcane sticks, to gumbo and muffalettas, French Quarter Festival has authentic local fare right down to red beans and rice. For more information about the French Quarter Festival, call (504) 522-5730 or visit [www.fqfi.com](http://www.fqfi.com).

Creole tomatoes, Louisiana seafood and music: on June 13th -14th, three quintessential Louisiana ingredients come together to form a unique, only-in-New Orleans cultural gumbo called Vieux to Do—a name inspired by the French Quarter's exotic French sobriquet, the Vieux Carré. The festival—a merger of three distinct celebrations—the Creole Tomato Festival, the Louisiana Seafood Festival and the Louisiana Cajun Zydeco Festival—is a rollicking feast for ears, eyes and taste buds. Music fans can two-step to musicians from Acadiana and New Orleans such as Steve Riley & the Mamou Playboys and Sunpie & the Louisiana Sunspots.



Photos Courtesy of French Quarter Festivals, Inc.

including world famous tomatoes and shrimp. It's free, in the heart of the French Quarter, in The French Market. For more information on the Creole Tomato Festival, call (504) 522-2621 or visit [www.frenchmarket.org](http://www.frenchmarket.org). Information on the Louisiana Seafood Festival can be found at [louisianaseafood.com/festival](http://louisianaseafood.com/festival) and for more on the Louisiana Cajun-Zydeco Festival, call (504) 558-6100 or visit [www.jazzandheritage.org](http://www.jazzandheritage.org).

Satchmo SummerFest honors the great jazz musician Louis

Armstrong. Established in 2001 to honor the New Orleans trumpeter's 100th birthday on August 4, 1901, the festivities unfurl July 30-August 2, 2009, and are centered in the historic French Quarter. Satchmo SummerFest is a showcase for celebrating all facets of the city's cultural heritage with a soundtrack supplied by the city's greatest musicians as well as a tribute to the unique food, arts, literature and architecture of New Orleans. Over three days revelers can attend an abundant array of outdoor concerts, music history seminars, jazz exhibits, a classic second-line parade, and even a "Satchmo Strut" down Frenchmen Street taking in some of the best of the city's live music venues. There's plenty of affordable food and drink and enough free music in three days for a year's worth of fantastic memories. For more info on Satchmo SummerFest, call French Quarter Festivals, Inc., at (504) 522-5730 or visit [www.fqfi.com](http://www.fqfi.com).

This trio of free festivals adds up to an affordable getaway unlike anywhere else. Remember, there are more parties the rest of the year—New Orleans celebrates its music on every street corner and dishes up its unique culinary magic in every neighborhood every day. Visit [www.NewOrleansOnline.com](http://www.NewOrleansOnline.com) for more information on New Orleans' festivals and the city's unique musical and culinary heritage.

## Go to Camp with Bo Bice

During a press conference held at the Gibson Showroom in Nashville, Tennessee, CMT's Top 20 Countdown, host Lance Smith revealed a

Food lovers can choose from a groaning board of shrimp, fish, crab, oysters and crawfish dishes whipped up by celebrity chefs such as Paul Prudhomme and Susan Spicer and also witness the Great chefs of Louisiana demonstrating their signature dishes

rare opportunity for one hundred country music fans to live out their fantasy of being a country music star. CMT Camp Nashville™, slated to take place in "Music City" May 21-25, 2009, is the first multi-artist country music fantasy camp of its kind. Campers will experience five days of "red carpet treatment" in the role of a country star, complete with a stay at the trendy Hotel Indigo, a full entourage of roadies, stylists, tour managers, access to top rehearsal halls, private recording studio sessions, songwriting classes, vocal coaching by world-renowned Renee Grant Williams (Dixie Chicks, Faith Hill, Keith Urban), backstage parties at Nashville Palace and Nashville Cowboy, gourmet meals served by Shoney's Catering and the unique exclusive opportunity to learn, jam, hang and perform with country music greats including Bo Bice, Phil Vassar, Lady Antebellum, Ronnie Milsap, John Rich, Darryl Worley, Andy Griggs, Rhett Akins, Deana Carter, Jessica Harp and Henry Paul. The experience will culminate with a Final Showdown, where campers will perform as the opening act for Phil Vassar and Lady Antebellum at the world-famous Wildhorse Saloon. One hundred campers can register on a first-come, first-service basis online at [www.campnashville.com](http://www.campnashville.com) or by calling (615) 254-2315.

"This camp is not just for aspiring stars and those with talent. It is about giving one hundred everyday, ordinary country fans a chance to experience their 'inner star.' If all you can play is the cowbell, we invite you to attend and bring your bell," explained CMT's Lance Smith.

Campers will be featured on the CMT Camp Nashville™ website, [www.campnashville.com](http://www.campnashville.com),



which provides an online community for participants to share their "stardom" with the world through feature videos and blogs. Content will also be carried on the Country Weekly website at [www.countryweekly.com](http://www.countryweekly.com) and on the CMT website at [www.campnashville.cmt.com](http://www.campnashville.cmt.com).

Sponsored by CMT, Country Weekly magazine, Hotel Indigo, Gibson, Shoney's Catering, Nashville Convention & Visitors Bureau, The Wildhorse Saloon, Nashville Palace and Nashville Cowboy, with product support from Vitamin Water, Flip Video and Rock Band, CMT Camp Nashville challenges everyone to "Country Star Yourself," and release your "inner-star."

"One of the many fun features on the CMT Camp Nashville™ website is a 'Country Star Generator.' The generator will provide you with a country name and put your face right onto the body of a country star that you can share with friends. It is a fun way to get the word out on the camp," said Bruce Stanley of redpepper, a strategic partner of the marketing and publicity team for CMT Camp Nashville.

Founders of CMT Camp Nashville™, Joe Lambusta, Lee Bailey and Mick Dolan, made a surprise donation of \$5,000 to the Boys & Girls Clubs of Middle Tennessee on behalf of



CMT One Country. Bob Jacobs, VP of Resource Development for Boys & Girls Clubs of Middle Tennessee and Lucia Folk, Director of Public Affairs for CMT proudly accepted the check.

Press conference guests were then treated to a "red carpet" experience of their own with an acoustic performance by Rhett Akins and Darryl Worley and lunch by Shoney's Catering.

For more information, log onto [www.camp-nashville.com](http://www.camp-nashville.com) or call (615) 254-2315.

## Rock's Secret History Revealed

What would you think if it was revealed that John Lennon, considered one of the greatest composers of the rock era, wrote the iconic song, "Imagine" by ripping off a novelty record cut by his father? Or that grunge band, Nirvana, considered by many to be the most influential band of the '90s, borrowed melodies from the classic rock band Boston?

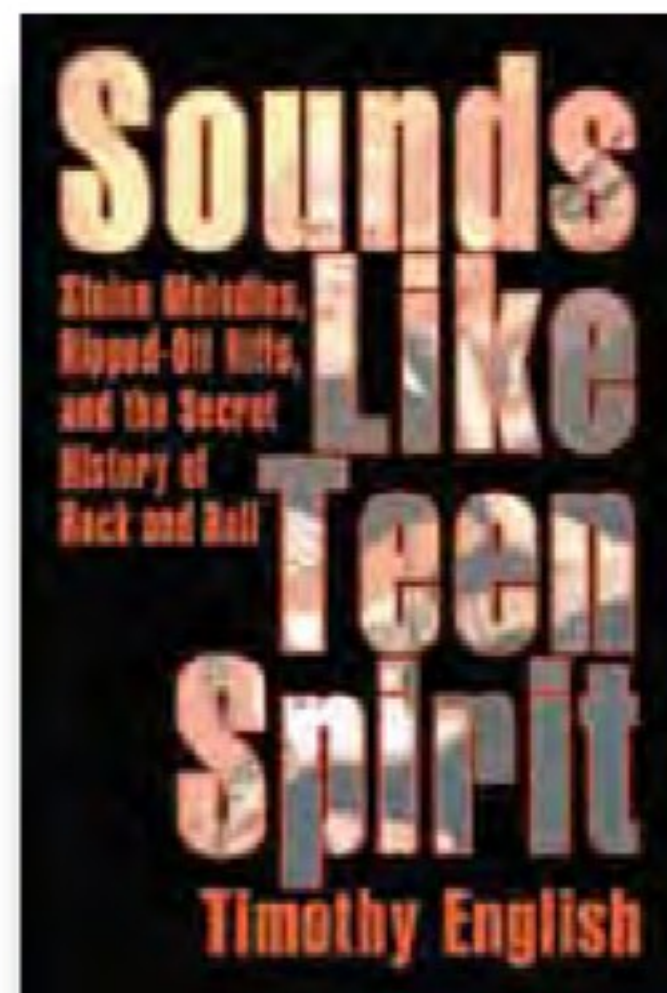
Rock historian and music writer Timothy English knows the truth about the "secret history" of rock and roll, and provides an exciting and informative journey through it in his book, *Sounds Like Teen Spirit: Stolen Melodies, Ripped-Off Riffs and the Secret History of Rock and Roll*.

Showcasing well-known artists from the Beatles to Led Zeppelin, Rod Stewart to U2, it's

a virtual catalog of pop music's "secret history" for everyone, regardless of their music tastes. With this entertaining and fact-packed guide, readers will be surprised by the tremendously varied musical influences on their favorite songwriters and how they used them to create their own hits. They will learn of little known scandals, lawsuits and get a behind-the-scenes look at some of rock's biggest songs and how they came to be. Best of all, they are sure to discover some great artists and songs and begin to "hear" familiar music in a whole new way!

The book was designed to be an interactive experience. English hopes the reader will seek to compare the various song pairings by listening to each track and by hearing (or maybe not hearing) the similarities for themselves. He deliberately sought to include songs that are not overly obscure and may be easily sought out if so desired.

"While the book examines songs which sound like songs that came before them, I hope the readers take away more than that," says the author. "In dissecting these songs, I hope to shed some light on the nature of creativity and how



artists can be influenced by surprisingly diverse sources."

In an easy to read, fun format, *Sounds Like Teen Spirit* reveals:

- How "sound alike" songs have shaped the history of rock over the last five decades;
- Why everyone from Led Zeppelin, The Doors and the Beatles to R.E.M, The Cure and The White Stripes have "stolen" from their predecessors
- The most curious of song similarities, such as how Bob Marley's classic "Buffalo Soldier" shares its melody with - of all things - the "Banana Splits Theme"
- A look at some of the most interesting pairings of songs from the last fifty years
- Which band has most often been accused of musical plagiarism

"It is not my goal to point fingers and accuse some artists of ripping off others," English explains. "In most cases, the first song was merely a subconscious influence on the writer of the second. Rather, I celebrate all the music mentioned in this book and I hope the readers will too."

A music writer for the last thirty years, Timothy English has a background in musical theory and history. He writes frequently about pop music and his work has appeared in *Upstage* magazine. He is also a seasoned guitar and piano player. Check out a sample chapter at [www.soundsliketeenspirit.com](http://www.soundsliketeenspirit.com). **MB**

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# The Cost of Selling Out

A further look at what it takes to successfully “unload” an entertainment business

By Mark Johnson

*We had a number of different responses to the piece “Exit Strategy” in our last issue, which described one DJ’s experience with selling his businesses. The reactions also coincided with some additional thoughts from Mark Johnson on the same topic. While we hope this isn’t becoming too much of a trend, we offer this info to help you if you are considering a move away from ownership of a DJ company. – Ed.*

**Whether you have been a mobile DJ for two years or 20 years, there may come the time that you may consider selling your DJ business. Let’s explore this possibility by breaking it down in its various components and see where the cards may fall.**

This article covers three areas: the first, itemizing assets and liabilities; secondly, the differences between dealing with a single or multiple-system situation; and the third being those items that are negotiable beyond assets and liabilities.

## KICK IN THE ASSETS

Assets fall into two categories: Tangible and intangible. The most obvious tangible asset is the value of your equipment. The highest value started the day you purchased it and it has been going down from there. Depending on how you have deducted any depreciation against your equipment, it truly may have no real value at the time of the sale.

For example, if the original cost of your equipment was \$5,000 and you have assigned it a depreciation life of five years, then you have

been recovering that original investment \$1,000 per year through its depreciation. If you bought it over five years ago, then its true value is now zero. Less than five years ago and the actual value is pro-rated.

Depreciation and the sale of a depreciated asset is one of the trickier parts of selling a business. If you paid \$5,000 three years ago, you have actually been paid back \$3,000 by a depreciation deduction (expense) over the prior three years. So the current value is \$2,000. If you attach a price of \$2,500 to the equipment when you sell, then you will pay income tax on the \$500, as it exceeds the “value” of the asset.

Disclaimer: All of this (and what follows) is based on straightforward accounting principles; however you should certainly confer with your accountant or tax advisor on any and all of these financial issues. That person will provide the actual value of all your assets as well as advise you on the overall transaction.

A great measure for determining present value of all equipment would be eBay. There, you can review listings for all of your components and determine a fair market price. Perhaps the only thing in your favor besides the simple tally of individual equipment items would be that these

pieces are presently assembled into a cohesive “system” that had some costs and presents value to the buyer.

The music itself is a questionable asset. If it’s compact discs or actual vinyl, then there’s some value in this tangible asset. If it’s 10,000 songs on a hard drive, then that would cause a higher review of how they got there. Ripping CDs incurred some effort, as well as purchasing songs from the internet. But the value of music is very evasive, as 50% or even more of the songs may not appeal to the buyer and may just be clutter.

Next is an intangible asset: any money that is owed to you for past performances. Typically this does not apply to the DJ business, as virtually every event is either pre-paid or paid completely at the conclusion of the event. But if you are maintaining a payment schedule for completed events, that money owed to you is considered an asset.

If you’re the buyer, you may wish to NOT include any money owed in the calculation of the purchase price of the business. The reason is that any change of ownership of a business causes an opportunity for things to fall through the cracks. Besides, why pay \$5,000 to collect \$5,000? Let the present owner spend his time collecting







## If you're a single-system owner, then the client is depending on you being the DJ for their event and may feel slighted due to a perception of a "bait and switch."

back payments. Or, if you can purchase the \$5,000 of back payments for \$4,000, then you can place value on the effort to collect the entire \$5,000, gaining a \$1,000 profit. Highly negotiable.

Oddly enough, future bookings represent both an asset and a liability. If those clients have paid deposits, then they are expecting a performance from either the current or new owner. But their value is highly debatable in many ways. First, if you're a multi-system owner and your DJs are part of the sale, then those DJs will be the ones to perform these upcoming events and everything should go as planned with the client being unaware of a sale. If you're a single-system owner, then the client is depending on you being the DJ for their event and may feel slighted due to a perception of a "bait and switch."

As a future booking, the income AND the expense have not occurred for each event. Despite it being a \$500 event, you cannot expect the buyer to pay you \$500, as out of that \$500 will be the expenses assigned to that event (transportation, DJs, etc). Perhaps the only true element of that future event that you are selling is the effort of the sale itself and not the performance. You, the current owner of that booking, should only expect to be paid for the act of booking the event and not the act of performing the event. That may fall into the 20-25% bracket of the value of future bookings.

### DOUBLE TROUBLES?

Here's where it gets more tricky, especially with the difference between a single-system owner and a multi-system owner. If you're a single owner, then a very important part of your "perceived" value is what YOU bring to each event as the DJ/entertainer. That's very hard to quantify but does contribute to the price charged for each event as it's perhaps the single most diverse and valuable part of any DJ business.

If you're a multiple-system owner, then the client may have selected one of your DJs for their event and based on the relationships with your DJs, that DJ may be the one actually performing for that event. So the "value" of that entertainer remains.

Another liability will be assuming the monthly payments of any contracted services FOR your DJ business like Yellow Pages advertising and other accounting items. Plus, if you own or rent a separate location, that could also be included. Again, actual mileage may differ, so consult your accountant.

As with any sale of an existing business, there is a big intangible asset called "good will." This is closely aligned with the reputation of the DJ in your local area. It's hard to nail down a true value, as our entire industry is full of superlatives describing our great services with no real unit of measure.

### WITNESS FOR THE COMPETITION

Finally, there is a very negotiable item called a "cov-

enant to not compete." Meaning, if a single DJ sold you his "business" (not selling himself but just some equipment and future bookings), then what's to prevent him from opening up another DJ company and now become your competition?

This covenant may define that the seller may not start a competing DJ business within a certain geographical area and/or within a certain time period, say two years. Many buyers of businesses protect themselves by negotiating the terms of this covenant.

I've only been witness to two sales of DJ businesses. The first was me buying out an original partner, where we followed these guidelines of identifying assets and liabilities and established the price accordingly.

The second was far more comprehensive. In my larger metropolitan area there was a very substantial, multi-system DJ company owned by a very outgoing person. He developed it into 60 systems and had cornered the high-end wedding and bar/bat mitzvah business. He was well-established in virtually all of the high-end reception halls. I applauded his ability to raise the bar and establish some of the higher price standards that many DJs enjoy today. He had DJs, dancers and an available floating staff to handle any immediate problems. He even had cable TV commercials with the requisite wedding and party scenes with his DJs portrayed as the ultimate party facilitators. Everything pointed toward the high life.

Then, all of a sudden there were no more commercials, no more half-page Yellow Pages ads, no more billboards. Poof, gone. I contacted some of his DJs that I had known and found out that he had sold the business to an ex-major league sports star who wanted to diversify into this business. So a great deal of money must have changed hands, with the owner smiling all the way to the bank.

Word on the street was that the new policies and tighter financial situation caused some unrest among the DJs who were closely involved with the owner. Thus, the dissolving of this substantial DJ company resulted in the creation of 10 or so multi-system companies with two or three systems, instead of 60.

When all is said and done, and with the delicate nature of the talent of this business and the business itself, the sale of a DJ business is probably only worth just around the depreciated value of the equipment and a small fraction of the future business and nothing more. The goodwill gets tarnished and the potential for the DJs themselves to remain is very low, resulting in the owner having less of a company (but a lot of equipment) and a new collection of seasoned competitors should they go out on their own.

One final note. The seller could remain available to the new owner as a consultant should the new owner not be totally familiar with the DJ business. Again, everything is negotiable. **MB**



CONTINUED FROM PAGE 8

don't want to replace all this stuff. Trying to pull it together by the next show would be beyond challenging. Insurance does not mean immediate availability or same day delivery on new stuff...it can hurt more than you think, but WILL relieve a lot of pain in the long run. – Valerie R.

Yep it's worth a lot. That's why I have redundant video security and alarm systems. It's also helpful to have a brother on the force. Twice I've had someone "attempt" to steal my gear. The first one was caught in a couple of days and my brother made sure that he was put in a cell with some "special friends". His life hasn't been the same since.

The other idiot (actually it was two of them) tried to hijack my stuff after a gig and failed to notice my buddies Smith & Wesson were there to help out. Not only did they not get my stuff, but they spent 6 weeks in the hospital recovering. Last I heard they still don't walk well. – BBBuffalo

If you are concerned about theft have you thought that if a thief has the resources, he can see your vehicle license plate number and find out where you live?

Also, it is a bad move in my opinion to have your home address listed in the phone book. The phone company will omit the address when asked to do so. – Mr. Martin

Only a few times in 15 years have I had a second thought about handing out a card. It's always been for a potential customer. Usually something will come up in conversation after I hand them the card...and I'll think to my self... gotta be already booked for their date when I call!

I use a cell phone as my business line and a PO box for my business. So I have no worries about people tracking my house down. – Casey B.

When I first moved to my town, I stored my stuff in a storage warehouse. One night, about two weeks after I rented a place, all units were broken into. My speakers and amps were stolen, and all other stuff was at the apartment. So, I still had lighting, music, turntables, mixer. For about \$1,500, I was able to replace my amp and speakers, but I have a HUGE distrust of ANYONE now...

Granted, www.zabasearch.com can give TOO much information on anyone. We just have to exercise caution and realize thieves will be thieves, protecting ourself the best we can! – DJBusyB

*As you can see, the thread, as often is the case, wandered a little off track. Yet it also gave people an opportunity to share a variety of perspectives on the issue of security, along with some good advice. Uncle Mike refocused the conversation:*

I have enjoyed all the info everyone has shared here regarding security measures, but only two people have actually answered the question that this post is about. I'm trying to determine how many thieves there are, who target DJs and seek out addresses by asking for business cards. I'm trying to determine how often it has really happened and validate how likely of a possibility this really is. I am not a guy who worries much and I'm not looking for new ways to do that now!

#### BACK TO MY ORIGINAL QUESTION(S):

1) Has anyone ever had a person ask for one of your business cards that you feel might be "up to no good"...steal from you, etc.? Have you ever regretted giving out your card?

2) Have you ever sized up a person you think is shady and not given him/her a card?

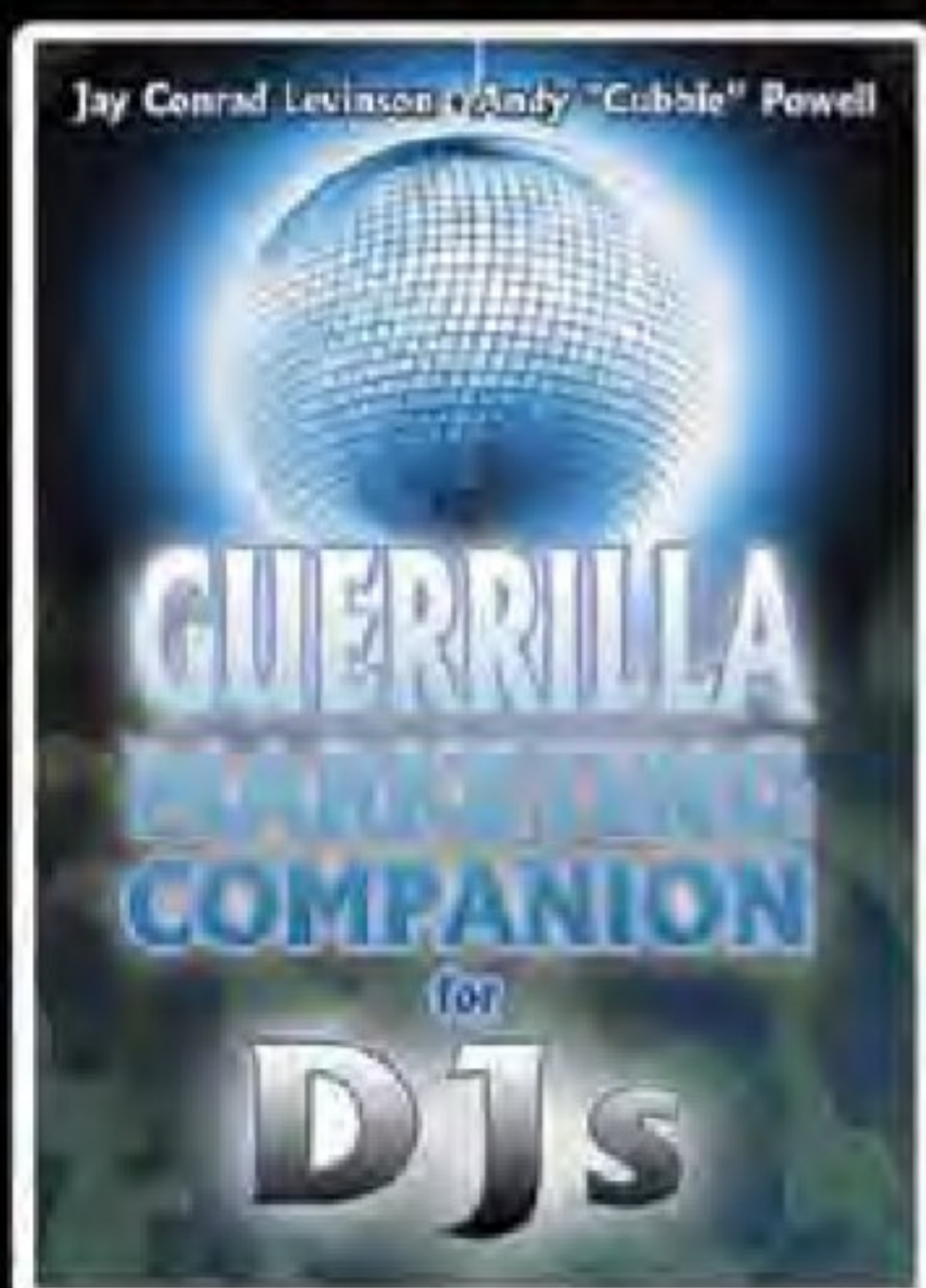
3) Has you ever been robbed as a result of being targeted in this way or from other marketing info OTHER THAN a logoed vehicle?

4) Ever been targeted or stalked as a result of working a "public gig"...bar, club etc.? **MB**

*What do you think? To give Uncle Mike and everyone else your perspective, head on over to Start.ProDJ.com today and dive into the forums!*

## Guerilla Marketing Companion For DJs

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Andy Powell is the National Sales Director for Mobile Beat Magazine and ProDJ.Com (ProDJ Publishing). He has a background in consumer and commercial lending and marketing. He is a former professional baseball mascot where he acquired his nickname "Cubbie" that everyone still calls him to this day. He got his start in the ProDJ family as a DJ. From there he was able to help grow the local DJ business over 50% which enabled ProDJ Publishing to purchase Mobile Beat Magazine and Trade Shows. Since starting with Mobile Beat he has been able to work with many new and established companies to help them launch new products and strengthen their presence in the mobile DJ industry. When he is not traveling, looking for new products for the DJ Market, he enjoys spending time with his family. He really enjoys working for ProDJ Publishing and if you don't believe it, just ask him for his business card...it will tell you "He is just a Fat Kid Living a Dream...!"

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CONTINUED FROM PAGE 10

tool from Pioneer Pro DJ.

Debuting at MBLV.09, for those looking for a fresh new way of performing trivia, **DigiGames** provides a new, truly interactive option. It's called **Clobber**. The objective is for the contestants to hit themselves or each other over the head with a plastic bat to answer, or force another contestant to answer.

The system includes four wireless hard hats, four plastic bats, and the software to run it, plus instructions. The product is backed by a one-year warranty and a 30-day money back guarantee. Within the hard hat is a wireless transmitter that sends a signal to your computer about which contestant was clobbered first. A contestant who knows the answer clobbers himself. If a contestant thinks that another participant doesn't know the answer, he/she can clobber them and put them on the spot.

Imagine your contestants running around the room clobbering each other! The amount of entertaining chaos that happens is strictly within the rules that you establish at the beginning of the show. Clobber interfaces with all of DigiGames' software games. More information can be found at [www.triviaparties.com](http://www.triviaparties.com).

**Pioneer Pro DJ** ([www.pioneerprodj.com](http://www.pioneerprodj.com)) the disk jockey-centric arm of Pioneer Electronics (USA) Inc.'s Professional Sound and Visual Division, is set to provide DJs with hands-on demonstrations of their latest innovations, including the recently unveiled reference model, HDJ-2000, the latest addition to its popular, professional DJ headphone series. The development of the Pioneer HDJ-2000 stemmed from numerous requests from top DJs around the world desiring headphones with: exceptional high-quality sound that clearly and accurately reproduces audio; comfortable fit to minimize fatigue from long periods of use; and high durability that withstands demanding conditions and touring.

"Our engineers put great care and thought into every aspect of our product line; from our scratch emulation technology to headphone features, we place a strong emphasis on design, sound quality, and overall performance," said Matt Dever, vice president of Pioneer's Professional Sound and Visual Division. "These new headphones are a testament to our dedication to elevating the user and artist experience." (For details on the new headphones go to the Pioneer Pro DJ website.)



Other Pioneer products that DJs will experience at the show include the DVJ-1000, which takes the classic CDJ-1000MK3 player and adds enhanced DVD functionality; and the SVM-1000, a high-end multimedia

mixer, allowing mobile entertainers to fully synchronize audio and video effects by utilizing a built-in 11-inch touch-panel LCD display, along with a dazzling array of controls. For more on Pioneer's gear, head over to [www.pioneerprodj.com](http://www.pioneerprodj.com).

#### AMERICAN DJ GROUP ENJOYS "STELLAR" NAMM SHOW

Much of the country was in a deep freeze and the economic news was equally chilly, but the mood was definitely sunny and bright at the

American DJ Group's NAMM show booths in mid-January. Dealers, distributors and other businesses serving mobile entertainers flocked to the company's stylish booths to see the latest offerings from American DJ Lighting, American Audio and Global Truss. They weren't disappointed.

The ADJ Group dazzled show visitors with some of the most exciting new products in its almost 25-year history, including the Tri LED Series of color changing fixtures, the Galaxian effect, the

Mega Pixel arch and bar and its new battery powered portable pin spot, an amazing compact light that can run for hours on a single batter to redefine mobility for mobile entertainers. Visitors also got a sneak peak at some new innovations like the Galaxian 3D effect, the Theatrix 36LED and the Fusion FX Bar series.

On the audio front, American Audio showcased its new Radius 1000, a professional CD/MP3 player with Midi capabilities that makes it simple to control music playback software. Also highlighting the American Audio booth were the M-52 Mixer, an impressive rack mixer that features a cross fader and five inputs, including mic, XLR and USB; and the XLP Series of fan-cooled amps.

The sophisticated and stylish good looks of the Global Truss booth made a bold statement about the design options that are created by the company's innovative circular truss products. Global also received a flood of positive feedback about its "Truss Warmers" LED lights that go inside the trussing to create a captivating colorful look.

"We've never had more exciting products thanks to the coming-of-age of LED lighting and recent advances in audio technology," said Scott Davies, General Manager of the ADJ Group. "It was gratifying to see the large turnout we had, given everything that has gone on with the economy. Based on the response we got at NAMM, it looks like 2009 is going to be a good year."

For more information, contact the American DJ Group at [www.americandj.com](http://www.americandj.com) or call 800-322-6337. **MB**





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# Walking on Clouds

It was the perfect fairytale atmosphere...but an ogre lurked in the shadows

By Anthony B. Barthel

**Imagine a movie set where you float across the room into the arms of your waiting prince and trip the light fantastic as 300 of your closest friends and family members look on. That's a beautiful vision and it's entirely possible to do. Well, you don't actually float, but given the right combination of fog technology and imagination, you come pretty darned close.**

This was the idea I shared with a bride who had a Cinderella-like vision of her wedding. She loved the idea. The photographer and videographer were onboard with the idea and we had the whole thing planned to perfection.

The funny thing about trying to utilize fog is that an increasing number of hotels are prohibiting the use of the stuff for a variety of reasons. Some claim that it affects asthmatic guests and don't want the liability. Some fire detection technologies get tripped by fog, causing a false alarm at the local fire department. Do this enough times and the local fire folks are going to start sending you a bill. In some cases, it's a substantial bill.

Because of these restrictions and the fact that many hotel personnel have no idea how certain combinations of technology will affect their property, I always perform an on-site test any time fog is requested by a client. In many cases, I try to dissuade the use of fog to enhance lighting

fixtures, although it is a common technique. But the use of fog was actually a part of the vision for this bride so we decided to go the extra mile.

## CLEARING THE FOG?

The first part of the endeavor involved clearing the use of fog with the hotel property. There are a number of different ways of generating fog and some are more healthful to guests and compatible with fire alarm technologies than others. Since the hotel in question wasn't sure how the fog technology I had planned would work, we decided to try it all out several days before the event.

Sure enough, no matter how much fog I ran there wasn't a peep from the fire alarm system. I went literally overboard with the fog machine, creating a haze that would put a bad day in San Francisco to shame...and still there were no bells. Even the hotel staff was amazed at just how foggy the room was; you couldn't see from one table to the next, yet the fire alarms didn't utter a peep.

So it was with complete confidence that I planned to have our bride glide across the same fog, this time ultra-chilled so it would lie on the floor giving her the appearance of gliding across the clouds.

To complete the effect, we re-lighted the room with a blue cast to give it a cloud-like appearance. It was truly beautiful and as the bride made her way across the floor to her waiting prince, it was one of those moments when I wished I had brought my own video camera. The thousand words those images would have generated would have been something to reflect back on for years to come.

Unfortunately, the entire illusion was cut short by the stupid fire alarms blaring. The automatic fire lighting cast a sickly white glow in the room, and several security guards burst through

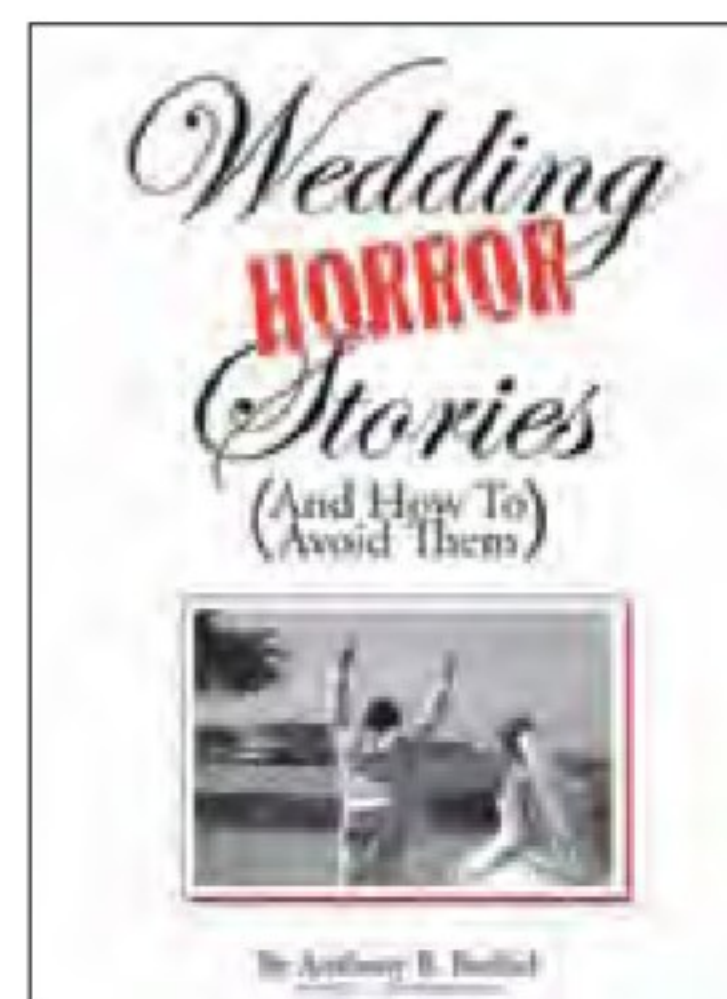
the doors telling all 300 guests to get out. NOW.

Talk about ruining the illusion.

No matter what protests we countered, the security staff at the hotel insisted that everybody had to get out of the room and, as luck would have it, it was a rainy, miserable night. To say that this put a damper on the party would be like saying the fire that destroyed the Hindenburg caused a slight alteration of people's travel plans.

So what was the cause of this whole thing? Apparently, the hotel was able to turn the fire alarm system on and off and—you guessed it—they had the system off the day I tried to choke it with fog. You would think that they would have known this, but alas...And since I had never heard of a fire alarm system that could be disabled, it wasn't on my radar screen. **MB**

*Anthony Barthel's book, **Wedding Horror Stories (And How to Avoid Them)** is a light-hearted 128-page tome that collects a whole pile of great stories about things that can and do go wrong at weddings. For more info go to [www.anthonymbarthel.com](http://www.anthonymbarthel.com).*





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